Kine WEEKLY

K.R.S. ELECTS PRESIDENT

See page 3

PORTRAIT OF A MAN WHO JUST BOOKED "MEN OF BOYS TOWN"

HE'S all smiles and
NO wonder!
FOR this is the
PICTURE that actually
TOPS the record breaking
"**BOYS** Town"!

SPENCER **TRACY** · MICKEY **ROONEY**

"MEN OF BOYS TOWN"

with Bobs Watson · Larry Nunn · Darryl Hickman · Henry O'Neill · Mary Nash · Lee J. Cobb · Original Screen Play by James Kevin McGuinness · Directed by Norman Taurog · Produced by John W. Considine, Jr. · A Metro-Goldwyn-Mayer Picture

LONDON TRADE SHOW
PHŒNIX THEATRE
THURSDAY, 5th JUNE,
at 2.30 p.m.
ALEXANDER KORDA
PRESENTS
Vivien LEIGH
Laurence OLIVIER
Lady Hamilton
Produced by Alexander Korda
Original screenplay by Walter Reisch and R.C.Sherriff
DISTRIBUTED BY
UNITED ARTISTS

WAR DAMAGE CLAIMS FOR KINEMAS

See page 27

Kinematograph WEEKLY

No. 1780 Thursday, May 29, 1941. Vol. 291

DOCUMENTARY FILMS SECTION

See pages 28 & 29

SAM SMITH TO SERVE SECOND YEAR

War Time Activities of the K.R.S.

BIG DROP IN SUBSCRIPTIONS BUT NO DIMINUTION OF SERVICE

FOR the second year S. W. Smith, managing director of British Lion, has been elected president of the Kinematograph Renters' Society.

DIFFICULTIES OF PRESENT OPERATION WERE EXPLAINED BY MR. SMITH IN HIS REVIEW OF THE PAST YEAR'S WORK. IT HAD NOT BEEN AN EASY PERIOD, HE STATED, DUE TO THE VARIOUS RESTRICTIONS ARISING FROM WAR TIME LEGISLATION.

Subscriptions show a decrease of £1,585, but this has not hindered the work of the Inspection Department, the efficiency and utility of which had even been admitted by exhibitors.

Moving the adoption of the twenty-fifth annual report of the Society, summarised on page 5 Mr. Smith briefly commented on the valuable work done during the year, and outlined the financial position.

The income during the year, said Mr. Smith, exceeded the expenditure by £54 15s. 3d. The item, contributions towards expenses of £19,050 4s. 3d., as made up in the main of renters' subscriptions to the Inspection Department, and the major portion of these subscriptions had been expended in the work of that department.

The work of that department had been carried on efficiently and successfully notwithstanding the adverse conditions operating, particularly during the winter months, and but for the difficulty of replacing Inspectors now serving with H.M. Forces, it would be easy to obtain the support of many more of the exhibitors towards the expense incurred in the operation of the department. Quite a number of exhibitors who are receiving the benefits of the Society's work in this direction have written to the Society in eulogistic terms of the work of the Inspectors and the advantages they derive from the systematic visits to their theatres.

Subscriptions Decrease

Membership subscriptions show a decrease of £1 585 6s. 6d., compared with the previous year, due, principally, to the fact that certain renters ceased to function. Apart from these subscriptions, however, members have contributed, by means of a special levy to meet war expenditure, £7.642 11s. 6d., of which £7.020 0s. 7d. has been expended. Expenditure has kept remarkably steady and shows that a close watch is kept upon the finances of the Society.

The year had not been an easy one, due, in no small part, to demands being made upon the Industry in consequence of war time legislation and restrictions.

Renters have been asked by all kinds of persons representing or purporting to represent various institutions or bodies of workers to supply films; in the main the Society has complied with the requests, providing that such supply was not likely to interfere with the renter's regular customers, the exhibitors.

The Society's relationship with various Government Departments is in good shape and both sides have approached and are continuing to approach the many complicated problems affecting the film industry with a high degree of co-operation and understanding. I hope that this will continue in the future.

Meet Official Requirements

"Whilst on this point I would strongly urge upon all the members that speed in meeting any reasonable requirement of the Government is essential if the Industry is to continue to enjoy that measure of freedom from Governmental interference which, up to the moment, it has been its fortune to enjoy. This can only be maintained and the strong position of the Society retained providing the members continue to display that cohesion and spirit of co-operation which has contributed in no small measure to the Society's success throughout the years.

Mr. Smith closed his speech with thanks to fellowmembers for their co-operation, and voiced the Society's thanks for the advice and assistance given by the solicitor, Mr. Harraway, and the admirable services which were always forthcoming from the Secretary, Mr. Hill.

The adoption of the Report was briefly seconded by F. L. Harley, managing director of 20th Century-Fox, and unanimously approved.

The New Council

Appointment of representatives to the Council of the Cinematograph Trade Benevolent Fund was made *en bloc*, the existing representatives, Messrs Ditcham, Gell, Ayers, Harvey, Baker, Griffiths, with the President and Secretary, being again nominated.

BRITISH AVIATION SOARING

"Eagles Up" and an Anzac Film

George King and John Stafford, of British Aviation, are losing no time following the launching of the Leslie Howard director-star epic "The First of the Few," screen monument to R. J. Mitchell, creator of the Spitfire, to be released by General Film Distributors.

American Squadron Epic

They announce two more outstanding subjects of the greatest international importance, one "Eagles Up," the grand story of the now famous American Eagle Squadron with the R.A.F., and the other an heroic and epic saga of the Anzac armies, both with complete official consent and collaboration.

"Eagles Up," is ready for almost immediate production, and will take the floor concurrently with, if not before, the Spitfire film, "The First of The Few," while the Anzac script is also well advanced, and the title will be announced in a few days.

Front rank stars and casts are being signed and unit and distribution arrangements are in hand.

GUILD REJECTS TRADE UNION AFFILIATION

A motion to proceed immediately to affiliate the Projectionists' Guild with the trade union associated with the kinema Industry was defeated on a show of hands at a meeting of the Guild on Sunday last.

Representation was largely of members of the London area, but two of those present had travelled from Peterborough and Letchworth.

S. W. SMITH who has been elected for the second year President of the K.R.S.

MAXWELL HOLDING IN A.B.P.C.

Foreign Offers for Controlling Shares

BRITISH BANKS BAN

AT least ten tentative offers have been made for the Maxwell holdings in A.B.P.C. The fact that not one offer emanates from British financial circles is ascribed by our City Editor to the opposition of the banks to such a deal. It is unlikely however that any immediate decision willl be made as to the disposal of the 4,050,000 5s. shares which constitute the controlling interest in the Company.

These shares, the bulk of which were the direct property of Mr. Maxwell, though part were held by a management company, have passed to Mrs. Maxwell, his widow and a family of eight.

Statements which have appeared in the lay Press to the effect that these shares, which represent a controlling interest, are about to be sold to an American group, are certainly premature.

Mrs. Maxwell has, I understand, received at least ten tentative offers for the whole or part of the shares.

But so far, she has come to no decision about selling.

I understand that no offer has been received from any competing British kinema group. This is because the banks who would be called upon to finance such a deal, are not prepared to see larger kinema groups than those at present existing.

Actually it was the banks, of course, which prevented the culmination of the Odeon-Gaumont negotiations some time ago.

ROYAL TRIBUTE TO E.N.S.A.

Thanks from the Services and Civil Defence

ALTHOUGH H.R.H. the Duke of Kent received a great welcome when he addressed the men who have made so great a success of E.N.S.A. entertainments for the forces and factories, the great acclamation of the gathering at the Savoy lunch on Tuesday was given to the Rt. Hon. A. V. Alexander, First Lord of the Admiralty, when he was able to announce the sinking of the "Bismarck" which had taken place three hours before.

The occasion was a lunch organised by E.N.S.A. to commemorate the successful co-ordination of all branches of its activities, of which the film branch, under Ben Henry's guidance and the factory entertainment department under that of George A. Smith, are of chief interest to members of this Industry.

Many film executives were present in the gathering which must have numbered at least 150, not only renters, but also several prominent exhibitors whose work for the entertainment of the Forces has formed a valuable contribution to the national war effort.

Their services were acknowledged by H.R.H. to be a necessary ingredient towards the maintenance of public morale. The Government, he said, gratefully acknowledged the work that was being done, for the entertainment industry was co-operating as never before, and the way in which everybody concerned was giving his services was beyond praise. He was glad to have the opportunity of thanking the entertainment industry for the way in which it was carrying on.

It was, of course, Basil Dean's day, and he, in acknowledging, on behalf of E.N.S.A., the words of the Duke of Kent, told his hearers something of the organisation of which he is so devoted a leader. He gave full credit for all the services rendered by the members of the organisation, and to the artistes from every branch of the profession who did so much to make it a success.

A typical tribute was to the "little people of our calling—for they are the stars of to-morrow," and he emphasised the value of the regular shows, the chief virtue of which was in combating the boredom of routine tasks.

As to the factories, he said, superintendents had reported improvements in output of 7½ per cent., and in one place a saving of twenty minutes in the resumption of work after mealtimes had been recorded.

They had realised that the film shows could be given in circumstances not possible for living entertainments, and when they were working in France, thanks to the generous co-operation of the distributors, men often saw pictures before we saw them at home.

Performances for the Services, he said, were now at rate of one thousand a week, and for the factories 800 a week, and the shows were given from the Orkneys to Palestine, from Iceland to West Africa.

He took the occasion to thank N.A.A.F.I. for much of the success achieved; without its constant support and benevolent guidance, he said, the work could not have been carried on. But he emphasised that

Continued on page 5

War Damage Insurance

AN IMPORTANT CONCESSION

C.E.A. to Give Undertaking

AN important concession by the Board of Trade under the War Damage Act is announced by the C.E.A. Exhibitor members of the Association will be held to be covered under Part II of the Act, pending an official decision, under an undertaking given by the President of the C.E.A. Should it be held eventually that seating and other movable fixtures are insurable under Part II the appropriate premiums must then be paid.

The C.E.A. statement is as follows:—

The complications of the War Damage Act have been the subject of discussion at branch meetings and have produced a large correspondence from members to the Association, which have been dealt with by Norman Hart, the solicitor. Mr. Hart's opinion has been published as well as circulated to every member, but the principal difficulty has been to obtain a decision within the time available for insurance, namely, May 31.

W. R. Fuller, the general secretary, and Mr. Hart have had a number of discussions with a view to finding a solution of this difficulty and to-day the Board of Trade has notified the C.E.A. as per the following letter:

I am directed by the Board of Trade to confirm the arrangement made at the discussion in this office yesterday, namely, that as the question whether seating and other movable fixtures in kinemas are insurable under the Business Scheme is being considered by the department concerned, the Board are prepared to hold exhibitors covered, provided you will give an undertaking on their behalf that they will pay the appropriate premium if it is decided that the goods in question are insurable under Part II of the Act.

I am to add that it is understood that your solicitor will submit a reasoned statement of the views of your Association on the question referred to above.

No difficulty is seen in giving an undertaking, and authority for this being expected on Lt. Col. Lewis's visit to London this week.

The helpful attitude of both the War Damage Commission and the Board of Trade throughout the consideration of the difficulties involved is very much appreciated by the C.E.A.

The effect of this letter will be to relieve exhibitors of any immediate concern as to insuring the seating and other "movable fixtures" as the Board of Trade indicates that pending the decision they will be held covered.

It is, however, pointed out that the liability to insure items such as carpets, curtains and other similar things which are not "movable fixtures" continues and these should be insured by May 31.

LONDON S.O. CONTRIBUTIONS

A decision to write to the L.C.C. and express concern that its submission regarding Sunday charity contributions had not been dealt with was reached at a meeting of officers of the London and H.C. Branch.

Over a month has elapsed since the case was submitted. "We realise," said Arthur Taylor, secretary of the London and Home Counties Branch, "that the machinery of licensing authorities does not work very quickly, but we thought we should have had some indication from London before now. If, as some of my members visualised, a period of ten weeks or so elapses before any amelioration takes place, the weekly burden will press hardly upon them.

The March of Events ON BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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THE STATESMAN

HOW clear-sighted Trade leaders can succeed in smoothing the way of their fellows just by the exercise of intelligence and tact was casually referred to a few days ago by the hon. treasurer of the C.E.A.

Mr. Hinge, at a social gathering in Sheffield a few days ago, told his hearers that when he was C.E.A. president he and the chief of the K.R.S., D. E. Griffiths, had got together and had agreed that "the mud-slinging days" were out of date. The two associations came to the decision that their work could be done on more reasonable and up-to-date lines than were at one time the fashion, and they forthwith set a new standard.

Negotiation eventually had to settle all squabbles, and the negotiation is just as easy to effect early as late—more easy in fact. It did not take super-brains to discover this, but it certainly called for an unusual exercise of common-sense.

The only odd thing about it was that this perception *was* unusual. When difficulties arise, as they must, between the two parties to any bargaining arrangement, at times it is not enough to be satisfied that each side has a good case. It is important for them to realise that probably the other fellow is satisfied he has, too.

Here, of course, comes the opportunity for statesmanship, and it must be acknowledged that there have been more and more instances of genuine collaboration between C.E.A. and K.R.S. of recent years. What are not so obvious are the many occasions for hard words and open quarrels which skilful leadership has avoided.

It is not spectacular to steer a safe course, but it is very satisfactory and profitable. But it is only occasionally, when one of the responsible men is in reminiscent mood, that attention is called to the real art of management.

A WARNING TO POACHERS

NOW that operators are gold-dust the exhibitors of the country have an opportunity to show whether they have learnt the meaning of loyalty. Unfortunately, as indicated by the messages of correspondents from many areas, a good number, if they understand it, have little idea of practising it.

Self-preservation may be the first law of nature, but kinema proprietors have joined a national association for the very purpose of protecting themselves on communal lines. If they break away from their undertaking, tacit or explicit, to play the game, they are undermining the organisation on which they must, in the long run, depend for safety.

That there is a growing tendency to poach on the preserves of their neighbours and colleagues in these days of staff difficulties is, unhappily, a fact. To find a way of checking this movement is the task of branch and headquarters officials of the C.E.A., but at the moment there are few signs of this duty being recognised.

An authoritative warning about the common danger that is being incurred by disloyal action of this kind is urgently called for. In every quarter it is realised that with the calling-up of staffs a perilous situation has been reached, but for the common good some solution must be found which does not involve the poaching of essential technicians.

Long Shots

A TRIBUTE TO BASIL DEAN—LAUNCHING "THE DOLE"—LESLIE HOWARD'S TASK—SHEFFIELD FRIENDLINESS—DEADHEADS' OTHER DUTIES—TINS AND ARITHMETIC

IT is seldom that members of the entertainment industry get the opportunity of welcoming a Royal Duke, a First Lord of the Admiralty, and a Chancellor of the Exchequer, but on Tuesday they had a rare thrill in addition. It was at a lunch given by E.N.S.A., and the man who had built up and operated that organisation had the great satisfaction of hearing the Rt. Hon. A. V. Alexander announce that the *Hood* had been avenged, and that the *Bismarck* had paid the penalty.

ENTHUSIASTIC greeting given to this news even exceeded the loyal welcome given to the Duke of Kent, for everybody was on tenterhooks to know the result of the stern chase. The function, however, was by no means diverted from its main purpose by this announcement, for all present kept well before them the tribute the Forces owe to the work of E.N.S.A.

FOR the work of Basil Dean, Ben Henry, George Smith, and the others who have collaborated so well in the task of providing organised amusement for the Forces and the munition factories there were many sincere tributes. It was noteworthy that, in addition to the many workers in the great hive of Drury Lane, a number of enthusiastic helpers—many of them well known to KINE. readers—were present to celebrate the occasion.

IT seems almost as though it takes a total war to put British production on the map. At least, that is my opinion after being permitted by G. W. Parish to examine some of the results achieved by the films made by British National, which now boasts a record of practically uninterrupted production since the outbreak of war. Their latest subject "Love on the Dole," which opens at the Odeon this week, promises nobly to maintain this remarkable achievement.

AT a Press luncheon which preceded its showing, G. W. Parish, chairman of British National, told us that he had already fixed presentation dates for the remainder of his current schedule. We are to view "Penn of Pensylvania" on June 23. "Pimpernel Smith" on June 17, and on July 7 another "Old Mother Riley" subject, with the current production, "The Common Touch" to round off. That is a performance of which any production executive may well be proud, particularly when one remembers that the schedule has been completed in the midst of blitz conditions which have certainly not spared the studios.

ONE point made by Mr. Parish in his speech, which was warmly applauded, was his reference to the policy of trying out players who were comparatively unknown in screen work, and giving them prominent rôles in major product. Another was the tribute paid to the sincerity of John Baxter, whose faith in the Walter Greenwood subject, shared by the board of the company, enabled them to proceed with the production of this controversial play, and whose success had led them to give him the direction of "The Common Touch."

ARRANGEMENTS are well in hand for the 1941-42 production schedule which, after a brief closure from July, would be started with the Leslie Hiscott production of "The Seventh Survivor," which would go on the floor at the end of September—probably at Teddington. Mr. Parish emphasised that his company had been in almost continuous production since the outbreak of hostilities, and a two months' break was essential if the unit were to maintain its efficiency.

AMONG the guests at the luncheon were Lou Jackson, of Anglo-American, who release British National products; John Baxter, who, by the way, paid tribute to Lady Yule and the directors of the company in their decision to make "Love on the Dole" at the present time, and author Walter Greenwood. The last-named disclosed that he had received many offers from American and British companies for the film rights, and in disposing of them to Mr. Parish's company, he thought he had done wisely for, whereas the usual policy was to make the story fit the stars, British National, in their screen version, had suitably fitted the stars to suit the story.

THE task of interpreting the character of one so justly worthy of sympathetic and accurate presentation as R. J. Mitchell, the creator of the Spitfire fighting 'plane, is absorbing the thought and energy of Leslie Howard, whom George King and John Stafford, of British Aviation Films, have appointed to the rôle of the inventor of "The First of the Few."

A STICKLER for detail and accuracy of characterisation, Leslie Howard, who is also directing the picture, is in daily conference with King and Stafford,

Frank Hill, K.R.S. Secretary, whose annual report is summarised on the page opposite

and with Mrs. Mitchell, absorbing everything that the famous designer's widow can tell him of the life, habits and personality of the man he will portray, a rôle that is agreed by all concerned to be an absolute glove-fit. "The First of the Few" is scheduled to go into production in a few weeks time, and important cast and unit signings now being rapidly finalised should be ready for publication next week.

METRO-GOLDWYN-MAYER'S International Department in New York reports that it already has presented a sizeable crate of binoculars, contributed by film industry members in New York for England's civilian air raid defence, to the American Committee for the Defence of British Homes, which will ship them to Great Britain. It is expected that a second large shipment will be received in the near future from California.

DAVID ROSE and Fred Hutchinson, managing director and sales manager respectively of Paramount, who are on a tour of the provinces (with Tony Reddin arranging details), are getting a warm welcome from all sections of the Trade. Fred Hutchinson has many old friends in the territories, and he is meeting the Paramount staffs in the various offices over which he now presides in his capacity of sales chief for the company.

AT Birmingham the Paramount party attended the screening of the super-comedy "Lady Eve," which is playing to crowded houses at the Plaza, London, and both they and the Henry Fonda-Barbara Stanwyck film had an enthusiastic reception from exhibitors. It was a strange sensation, Tony Reddin comments, to leave the theatre where laughter reigned while the year's comedy smash hit was showing, to see within twenty yards of the building a grim scene of wreckage and devastation, and to look on the ruins of what recently was a smart shopping centre. The next call of the party is at Leeds to check up on organisation details with Jack Goldman. To-morrow they will be at Glasgow.

A CABLE from America which arrived just after the KINE. had gone to press last week came from W. J. Hutchinson, foreign manager of 20th Century-Fox, containing an enthusiastic eulogy of the company's Zane Grey film "Western Union."

"SELDOM do I voice my personal impression of films," the cable runs, "but feel justified this occasion. 20th-Fox have completed and you will soon see Zane Grey's 'Western Union,' one of most outstanding outdoor action films ever made, loaded with excitement, adventure, comedy, romance, against magnificent Technicolor backgrounds. Hand-picked cast includes Robert Young, Randolph Scott, Virginia Gilmore, Dean Jagger and others, behind masterful direction of Fritz Lang. Can confidently state 'Western Union' one our best productions to date."

ALTHOUGH unable to get to Sheffield for their Branch Luncheon last Friday, I readily entered into the hearty atmosphere of the function, as it was reported to me by my Sheffield correspondent. Sheffield has a warming personality of its own, and it is seen at its best around a luncheon or dinner table.

TO last week's luncheon, with Harold S. Gent as smiling host, came Sydney K. Lewis, the C.E.A. president, with the dignified and capable oratory which the General Council has already appreciated, and Teddy Hinge, treasurer, always alert and common-sense, with an anecdote or jest to give point to any occasion.

PROPOSING "The Renters," Mr. Hinge told a characteristic story and added an apt comment. His first meeting with a renter was in 1913, when he went to the Newcastle district from London to manage a kinema. His office was a small cubby-hole under the stairs. A manager was not so important as now. A man wanted to sell him some films. A full programme could be bought for £5 or £6. When the renter found Mr. Hinge had no powers to book films he said, "Would you like to buy a suit length?" Mr. Hinge added, "They do not do that now because after you have booked a film you have no money left to buy a suit length!"

ONE expects erudition in the K.R.S. Report (summarised on another page of this issue) and is rarely disappointed. The Society's Scottish representative, A. Levy, wishing to be no whit behind his London chief, imparts the information that the premises used as a Scottish dispatch and repair centre are "at Dinneiddwg (pronounced 'Diniethig') House, Milngavie."

WHAT our Welsh friends will say to such a flagrant appropriation of their native D's and N's and W G's, to degrade them by calling them "Diniethig" is not for me to declare, but why didn't Mr. Levy also tell us that Milngavie is pronounced "Mullguy"—unless he calls it "Auchtermuchty."

"DEADHEADS" at Trade shows, as a subject for comment at C.E.A. meetings, has diminished somewhat of late, and Leeds appears to have discovered the reason. It was suggested at the C.E.A. meeting there that housewives have to do so much shopping to get the family dinner that they are too busy to attend trade shows.

MY venture into arithmetic last week in computing numbers of film tins returned on the basis of a cheque received by the C.T.B.F., has elicited from E. E. Blake, managing director of Kodak, Ltd., a letter in which he points out that the paragraph may be misleading.

THE sum I quoted, £34 12s. 11d., represents, he points out, only five weeks of the period during which the penny-a-tin plan has been in operation. Since the inception of the scheme the Benevolent Fund has received £260 from this source. This means over 62,000 returns, or so I compute.

REFERENCE to E. E. Blake is a reminder of last week's meeting at Frascati's, reported on page 34, to discuss the situation arising from the rationing of film tins. E. E. was in the chair, and a refreshing note of his chairmanship was his addressing the majority of those present by their front names—Dick and Bill, and so on—as though they were members of his own family, instead of by surnames, as is the usual custom.

THE STROLLER.

TELEVISION IN JULY

Kine. New York Cable from Motion Picture Daily

***COMMERCIAL TELEVISION** is starting on July 1 with programmes of thirty to fifty-five hours weekly expected.*

***BROADWAY RIALTO** has made a deal with Scophony, installing large screen theatre television, which is starting in a couple of weeks; admission will be increased for shows in the first television theatre of the U.S.*

***THEATRE TELEVISION** is facing the legal problem of the right of the theatre to pick up programmes from air from public showing at the theatre.*

***METRO WILL BE HANDLING** its own sales in Canada beginning June 1, Henry Nathanson, general manager Regal, continuing in charge.*

***EXHIBITOR EFFORT** to ban all Axis films in the U.S. is being pushed in Washington.*

***TECHNICOLOR PROFIT** six months seen substantially ahead of last year; stockholders were told that Dr. Kalmus sees English plant overcoming last year's loss.*

***GABRIEL PASCAL** is studying the possibility of production in Canada; facilities, however, are now inadequate and building is unlikely owing to the war conservation of materials. It is reported that Pascal may produce for British Government, M. of I. aiding financially.*

***CANADIAN TWENTY PER CENT.** tax receipts on film theatres is extended to all amusements, answering the protest Canadian exhibitors.*

Close-Ups

By

Screencomber

APPLE SAUCE

SAM SMITH should be flattered. A trade gossiper writes, "Sam Smith is asked to continue. Nothing I say will influence the past presidents. . . . Francis Harley, I know, is not inclined to take it on . . . and he's got a pretty big job of work on his plate, and that equally applies to Max Miller. . . ." So as Max Miller seems to be pretty well filled up, and as George Formby, Charles Chaplin, and George Robey have other things to attend to, the job of K.R.S. president, as forecast, is liable to go to Sam Smith again.

GETTING BITTER

WE'RE getting bitter. We always did get bitter, but not as bitter as we've got this time. This war isn't going to last as long as you thought. Any minute now Hitler will be putting forward his peace terms.

THE FACT IS THAT WE HAVE REGISTERED.

And what, you may ask, is our preference? What lucky branch of the service is to have the privilege of our co-operation and assistance? Well, if you must know, it's the Navy—the lucky people! Though it may be tough on the Navy, it has its points. For instance, drinks are cheaper there than they are in the "Sun," and although there may be an awful lot of water, there should, with all that water, and with the drinks at that price, be an awful lot to go with the water, otherwise, why waste that amount of water?

But before we go we will put up a fight, because we never liked water even in teeny weeny bits, so we are fighting for a principle. And another thing, we won't like taking orders from our one-time colleague and office boy, Admiral Abie Martin.

So you may shortly expect this column to take on a line about the need for reservation of film column writers. We might even have said writers of funny film columns, except that our reader, Mr. Johnston of St. Austell, might complain that up till now he thought he had the exclusive rights on funny film columns.

WAR EPIC

FOR some reason the *Daily Express* story about the Seven Lonely Men of Hollywood has aroused a certain amount of comment. A publicity man writes, "We take great pride in announcing that we have signed up, at the cost of 13 Spitfires, the 'Seven Lonely Men of Hollywood,' to make a film in England—tentative title, 'They Didn't Give Him a Gun.'"

When completed, the film will have simultaneous Premieres at Coventry, Liverpool, Manchester, Birmingham, Plymouth, and Wapping Old Stairs, with the stars making personal appearances at Grauman's Chinese Theatre.

All loses sustained from the proceeds will be shared between the Blue Cross Society and The Home and Colonial.

"They Didn't Give Him a Gun" (temporary title) will be made at Dam'em Studios. Suggestions are invited for a final title. (Please note that this is *not* a publicity stunt.)

At present the producers are undecided between two possible titles: "Many Miles Away," "We're Right Behind You," "The Men Behind the Gun," or "The Men Behind the Gum."

HISTORY REFILMED

SOME of those people who can't think back further than Bill Jury or Will Barker, have been picking up a few hints from our "History Refilmed" section. Few realised, until it was pointed out in this column, the strong influence of Julius Cæsar on the trend of British production. Cæsar, it will be remembered, set foot, both feet, in Anglia, being the first talent scout to land in this country and angling for a contract with the local glamour girl, Boadicea. Read on from here.

* * *

ONE Boadicea, leading lady and chief cutter to Iceni, Inc.—not to be confused with "I See Ice," a much later production—was not impressed with the spectacles produced by Cæsar, deeming them ostentatious and vulgar. It was before the advent of the Movieola and scissors, but Boady and her first assistant, Odor, had devised a novel means of film editing by simply fixing knives to her chariot wheels.

She argued that these huge Roman spectacles needed cutting, and before she had finished Cæsar and his men hardly had a leg to stand on. Her arguments proved so keen that the Romans eventually got her point, and many of Cæsar's spectacles lost much valuable footage as a result.

* * *

FINALLY, Cæsar could see only one way out of the woad. He returned to Rome with a *veni, vidi, vici,* and a ha-cha-chici! There he succeeded in securing that enormous attraction, Cleopatra and Her Performing Snakes, using the slogan, "You Asp For It!"

FRANKNESS CORNER

"HE sees the company continuing much as at present. And acquiring the distribution of British films of merit. He is an optimist. . . ."—*From a trade paper.*

Kinema Valve Supply

URGENT C.E.A. QUESTIONNAIRE

Full Details Wanted

WITH the aim of easing the situation which has arisen from the shortage of valves for sound reproducer, rectifier, deaf aid and battery charger apparatus, C.E.A. headquarters has issued an urgent questionnaire to all members.

The letter states:

At its last meeting the General Council received a letter from the Government Department concerned to the effect that while a general authority has been given to valve manufacturers to supply valves for use in kinematograph theatres without restriction, it would materially assist in the planning of valve production if the Association were to provide a list of the valves in use by members, together with a statement of the approximate number of replacements required. From this it would be possible to give an indication of the likelihood of any difficulty that might arise in the supply of such valves, and to make, where necessary, some suggestions on alternative types.

Questionnaire Ready.

Every member is, therefore, asked to fill in the questionnaire overleaf and to forward it to this office not later than June 14. In filling up the questionnaire, if you have some reproducing sets manufactured by Western Electric, RCA, British Acoustic, B.T.-H. or B.T.B., it will not be necessary to enter the exact numbers of the valves installed, but simply the manufacturers' number or description of the set.

It has been suggested that some members may be carrying a stock of valves which they would be willing to sell because they are not of the type used in their own apparatus. If this applies in your case, please append under Section "E" of the questionnaire full details of such valves.

Details Wanted.

The questionnaire asks for makers' description, date of installation and valves installed, with details of replacements during 1940 and estimate of a year's needs under each heading, and a return of valves in stock for disposal, whether new or second-hand, but usable.

If you have no technical knowledge of valves, consult your operator is the closing advice of the questionnaire, which is emphasised as urgent and vital.

With regard to high-tension batteries to meet the requirements of deaf persons using hearing-aids, the Board of Trade suggests that users should communicate with manufacturers of apparatus, who will inform them of the most appropriate new types of battery and of any modifications of sets that may be necessary.

Renters Meet Blitz Conditions

LIVERPOOL SURVEY

Fears that the removal of certain renters offices and film stocks from the city area of Liverpool to "safe" rural areas, might result in a grave dislocation in the film distributive services of the area led to a palaver of representatives of the Liverpool film renting managers and of the North-Western branch at Liverpool on May 21. W. J. Speakman presided.

Advices had been received by the North-Western branch that M-G-M. had dub themselves in at Gateacre; Columbia at Hoylake, and United Artists at Freshfield. Other changes were said to be pending.

What worried exhibitors was the likelihood of serious inconvenience and delay in collecting and returning films to such widespread locations. They considered that disturbance could be avoided if the renters would agree to set up a central film dump in central Liverpool on change days.

During discussion of the issues involved the renters made it clear that films would be distributed from, and received at their town offices, and that one renter would make arrangements to suit his particular conditions.

It was agreed that in the event of any film-renting office being "blitzed" films must be be returned to the nearest renting office in the vicinity.

The exhibitors representatives agreed that a communication should go to all kinema managers calling attention to the importance and urgency of films being returned to the renting offices at the earliest possible moment and requesting that instructions to this effect be given to operators.

TRIBUTE TO E.N.S.A.

Continued from page 3

E.N.S.A. would never interfere with civil enterprise, and concluded by renewing its pledge of service; it would continue its march forward "even though its place might only be in the baggage train of the Army of Liberty."

Lord Tyrrell of Avon proposed H.M. Government and the Forces, to which the Chancellor of the Exchequer and the First Lord of the Admiralty replied. Both were gracefully appreciative of the work that E.N.S.A. was doing, but the dramatic announcement by the latter of the successful ending of the *Bismarck* chase necesarily overshadowed the other speeches. As he said, they of E.N.S.A. would never forget the gallant officers and men of *H.M.S. Hood*, and they would share the feeling he had when he was able to announce she had been avenged.

THE K.R.S. PART IN OUR WAR EFFORT

"An Industrial and Economic Revolution" Foreseen

MAINTENANCE of activities of all kinds during a difficult period is the main theme of the Report of the Kinematograph Renters' Society, over the signature of Frank Hill, its Secretary. A brief summary of the main problems discussed and solved—the supply of films to the troops, blitzed kinemas—and a report of the work of inspection and credit departments are the principal features.

During the year 206 kinemas have changed hands as against 314 in the preceding year; the Information Department, despite a diminution on its staff has purchased 14,865 tickets, but actual checks are lower at 7,706 than in 1939.

The five-day credit list has increased from 493 to 565 theatres, the seven-day list from 94 to 115, but there is a reduction on the twice monthly list from 74 to 52.

Changing Conditions

The report opens opens with a survey in which Frank Hill states:

"Industrial and economic revolution is on the march and upon the extent of the vision and wisdom displayed by the leaders of the film industry now and in the next few years will depend how the shape of things to come is moulded."

The year 1940 as regards the film industry may be said to have been a year of temporising and improvisation in regard to many things.

The F.E.N.S.A. Scheme

The establishment of F.E.N.S.A. is remarked upon with the comment that the supply of films to British troops in France last year was undertaken with conspicuous success, and credit is given to Ben Henry, who acted as liaison between the renters N.A.A.F.I. and army officers.

Since the retreat from France N.A.A.F.I. has been responsible for the ordering and distribution of films to troops in the United Kingdom.

Tribute is paid to the co-operation in which has been extended by owners and renters of American films in making films available for the Forces, the Army Council and the K.R.S.

This leads to the negotiations with representatives of the War Office relative to supplying films, and here Frank Hill reports on a very difficult situation with great tact. The luncheon, over which the Duke of Gloucester presided, is referred to with the statement that "it was felt necessary for the Industry to express certain views and apprehensions."

The subsequent meetings at which the difficulties were cleared away are briefly outlined, and the paragraph proceeds:

Much could be written concerning these negotiations, but suffice it to say that the first films were supplied at Christmas time and since the end of the year a considerable number of films have been made available for the use of the Army Council. The Society has been continuously considering how it could best play its part in helping to provide film entertainment for the troops, including those of the R.A.F., particularly those situated away from the amenities of towns or villages, and even applications for the supply of films to hospitals for troops and troopships have not gone unanswered.

For the past two years members also have been furnishing a weekly supply of films through the Royal Naval Film Corporation for use in His Majesty's ships throughout the Seven Seas. In addition to supplying films to the Services the Society has also considered such questions as supplying films for exhibition in public air raid shelters, to munition workers and to kinemas in construction camps, etc.

Film Dumps.

The organisation of stand-by programmes and the setting up of film dumps includes the news that the main repair and exchange dumps at Milngavie has cost the Society £900 to establish, in addition to minor distribution centres, which have involved additional expense. Other items of expenditure which have increased are road transport, certain advertising rates and A.R.P. requirements.

Vulnerable Kinemas.

Kinemas closed down either permanently or temporarily during the year numbered 606, against 88 during the previous year. Of the former number 327 were closed as a result of bomb damage and 247 because of local conditions arising from air raids, evacuation of residents or requisitioning by authorities.

The closing of kinemas in vulnerable areas became more complicated when the terms applied to coastal areas had to be extended to other parts of the country.

The Society's guiding principle of relief from contractual obligations with regard to forward contracts had to be modified as the area spread. Thus the owner could apply to the Society to have his forward commitments suspended during the period of closure and be given some relief from his liabilities, provided always that the Society was satisfied that the reason for closing was reasonable, and it was just and equitable that relief should be given.

A number of brief paragraphs mention such matters as paper shortage, tin conservation, frozen credit balances and staff reservation, with a grateful note that the Eire bonded film store showed a profit of £120 4s. 3d., as against a loss of £89 4s. 8d. the previous year.

Exhibitors Support Inspection.

There is a note of gratification in a paragraph which records an increase in the number of exhibitors who are now taking

Continued at foot of next column

C.E.A. ALLAY ANXIETY ON DE-RESERVATION

OFFICIAL STATEMENT ON PROJECTIONISTS

TO exhibitors who are expressing anxiety regarding the possible loss of projectionists should de-reservation be definitely decided upon, C.E.A. headquarters issue a statement on the present position.

The C.E.A. Committee, in co-operation with the N.A.T.K.E., have been in continuous touch with the Ministry of Labour and the Board of Trade. A further meeting to dispose of the situation is expected within a very short time.

In order to allay apprehensions amongst projectionists, Lt.-Col. S. K. Lewis, President of the C.E.A., and W. R. Fuller, the General Secretary, point out that present fears on the part of some projectionists that they may wake up one morning soon and find themselves in the Army are groundless.

As far as discussions have gone at present it is obvious that no sudden call-up of projectionists will take place. There is no liability for call-up of those hitherto reserved until mid-July, and if the extraordinarily unlikely event happened that the C.E.A. representations were turned down flat, there would still be time available for projectionists to enrol in other occupations that appealed to them. This is on the basis of the worst happening, which Colonel Lewis and the General Secretary know will not be the case.

Projectionists can, therefore, wait without any apprehensions that they are imperilling their prospects in other civilian occupations until the result of the discussions between the C.E.A. and N.A.T.K.E. with the Ministry of Labour and Board of Trade are known.

MANCHESTER'S SUNDAY FILMS

Booking Situation Unchanged

"It is definitely untrue that Manchester renters are refusing to book films for Sunday shows except on percentage terms," declared a Manchester renting manager by way of comment on a statement made at a Lancashire exhibitors' meeting to the effect that a concerted effort was being made to eliminate flat-rate rentals.

"There might have been some exchange of views by renters' branch managers on the subject," he said, "but despite all the talk there has been in exhibiting, as well as in renting circles, I know it to be a fact that three renting firms are still booking films on flat rates. Others are adamant in insisting upon percentages like they always have done. Their policies are unchanged. The position, therefore, remains very much as it was."

EMERY CIRCUIT CASUALTIES

The Emery Film Circuit, of Manchester, bears its battle scars with honourable distinction. Since September last nine of its theatres have sustained wounds; some serious body wounds, other mere surface scratches. Three of the casualties were in the Sheffield area, one in Nuneaton and the others in the Manchester district. Good progress has been made in repairing damage at the Star, Sheffield, which will reopen in a few days.

The Luxor, Hulme, is likely to be out of the contractors' hands in about a month's time.

It is hoped to reopen the Palace, Nuneaton, in the near future.

A recent Manchester reopening was the Royal, Pendleton.

Continued from previous column

advantage of the Society's Circuit Inspection Scheme, whereby their kinemas are regularly visited by the Society's inspectors with the aim of preventing fraud by employees. It is stated that a high proportion of Scottish halls have adopted the scheme!

The 7,706 checks undertaken, which involved the purchase of 14,865 tickets, resulted in 149 official checks, and of this number 76 cases dealt with actual fraud. The black-out, it is stated, has been responsible for an increase in re-selling of tickets by kinema employees.

The Financial Barometer.

During the year the Legal Department has been concerned in 8 compulsory winding-up petitions, 11 voluntary liquidations, 10 bankruptcy cases, 1 deed of arrangement, 42 creditors meetings, 71 arrangement payments and 9 receiverships. The figures during 1939 were, respectively, 5, 13, 4, 2, 33, 21 and 8.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS. MAY 29 AND WED., JUNE 4

Friday

Road to Zanzibar (*Paramount*)

Plaza **2.30 p.m.**

Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Una Merkel, Eric Blore, Luis Alberni, Joan Marsh, Ethel Greer, Iris Adrian, Georges Renavent. **Director:** Victor Schertzinger.

Loaded with crackling gags and several brand new hit tunes, Paramount's new comedy with music, "Road to Zanzibar," boasts Bing Crosby, Bob Hope and Dorothy Lamour as its star team.

The film, one of the funniest shown this year, is a successor to the previous film made by the same team, "Road to Singapore." Crosby and Hope are a couple of buskers, barn-storming their way through Africa and trying to raise enough cash for the fare home. Just as they get the necessary sum together they meet Dorothy Lamour, who is trying to amass the wherewithal to get from Bombandu to Zanzibar. Here she knows of a wealthy noodle whom she proposes to marry and solve her financial problems for keeps. The boys fall for her sob-story about a sick father and with Una Merkel they all set out on safari for the distant promised land. What happens en route provides "Road to Zanzibar" with some of its richest comedy moments.

Tuesday

Nice Girl (*General Films*)

G.-B. Theatre. **3 p.m.**

Cast: Deanna Durbin, Franchot Tone, Walter Brennan, Robert Stack, Robert Benchley, Helen Broderick, Elizabeth Risdon, Nana Bryant. **Director:** William A. Seiter.

The names given above represent the most imposing cast ever assembled for a Deanna Durbin picture. They appear in "Nice Girl?" the ninth production of Joe Pasternak's starring the wonder girl of the screen.

The picture presents Deanna as a small-town New England "nice girl" who escapes that uninteresting classification through a romantic adventure with a young New York scientist. Deanna becomes the subject of a town scandal and the situation is cleared up only after a series of amusing and surprising events.

Musically speaking, the film is claimed to be as outstanding as any of her previous pictures, and the novel situations and sparkling dialogue put it well in the running for the title of "Her Best Yet."

Wednesday

Once a Crook (*20th Century-Fox*)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Gordon Harker, Sydney Howard, Carla Lehmann, Diana King, Cyril Cusack, Kathleen Harrison, Frank Pettingell, Raymond Huntley. **Director:** Herbert Mason.

Plenty of thrills and comedy are assured when two such stars as Gordon Harker and Sydney Howard play together, Harker portraying one of his famous Cockney rôles as an ex-convict, Hopkins, now reformed and landlord of a London "pub," and Howard as Harry, the potman, a former pickpocket turned evangelist.

The thrills begin when Hopkins is menaced by Bernard Lee, a former gunman, who frames Cyril Cusack, his son, in a jewel robbery. The excitement is tense as Harry and Hopkins attempt to thwart the gunman's intentions. In the climax Hopkins, on fingerprint evidence, is charged with murder. On trial for his life, Hopkins plays dumb to avoid involving his son, but at the last minute surprise evidence comes to hand.

Hope of His Side (*Equity-British*)

Monselgneur, Piccadilly **10.30 a.m.**

Cast: Sydney Howard, Mabel Constanduros, Leslie Sarony and Frank Pettingell. **Director:** Jack Raymond.

This picture, formerly titled "Where's George," was reviewed in the KINE., August 22, 1935.

I'm Nobody's Sweetheart Now (*General Films*)

G.F.D. Private Theatre. **11 a.m.**

Cast: Dennis O'Keefe, Constance Moore, Helen Parrish, Lewis Howard.

Engaging performances by a well-selected cast, and a story containing numerous amusing twists and catchy tunes, combine to make "I'm Nobody's Sweetheart Now," refreshing film fare.

The romantic difficulties of four young lovers—portrayed by Dennis O'Keefe, Constance Moore, Helen Parrish and Lewis Howard—provide the story basis of the film. The efforts of the quartet to outsmart objecting parents provide several comedy highlights in the picture.

The four youthful players fill their roles in a likeable fashion, with fine support from Laura Hope Crews, Berton Churchill, Samuel S. Hinds and Margaret Hamilton.

Maisie Was a Lady (*M-G-M*)

Cambridge Theatre **2.30 p.m.**

Cast: Ann Sothern, Lew Ayres, Maureen O'Sullivan, C. Aubrey Smith, Edward Ashley, Joan Perry, Paul Cavanagh. **Director:** Edward L. Marin.

With the strongest supporting cast yet to surround her in her familiar Maisie characterisations, Ann Sothern continues her popular rôle of Maisie Ravier, the wise-cracking showgirl, who loses her job as "headless woman" in a carnival through the antics of Lew Ayres as an inebriate playboy, Bob Rawlston. The latter, to make amends, takes her home when she becomes maid to his sister, Miss O'Sullivan. C. Aubrey Smith is seen as the butler, Walpole. In this society background, Maisie finds a new set of problems to solve.

The Invisible Woman (*General Films*)

G.-B. Private Theatre. **3 p.m.**

Cast: John Barrymore, Virginia Bruce, John Howard, Charles Ruggles.

A new slant on the "Invisible" series of pictures is exploited to the full in this latest and novel version. This time the emphasis is on the comedy rather than on the drama, and it is lovely Virginia Bruce who is made invisible by an eccentric old inventor (John Barrymore), whose experiments are subsidised by ne'er do well playboy John Howard.

Charlie Ruggles has ample opportunity for demonstrating his own inimitable brand of humour as Howard's butler, while sinister Oscar Homolka makes a welcome reappearance to the screen as a gang leader who captures Barrymore's apparatus in order to make himself invisible—and finds to his cost that the machine is capable of much more than that if improperly handled!

Brilliant trick photography, clever dialogue and skilful direction make "The Invisible Woman" a memorable picture.

LAUGH BY LAUGH THROUGH THE JUNGLE

"Road to Zanzibar"

HOPE, LAMOUR AND CROSBY

ONE of the big film events of the week is that Bing Crosby, Bob Hope and Dorothy Lamour are back again in a new comedy—"Road to Zanzibar." The reunion of these ace song and laugh practitioners is to be celebrated on Friday afternoon, May 30, at a Trade show at the Plaza Theatre.

Having shown themselves to be good travelling companions in their first picture together, "Road to Singapore," Bing, Bob and Dorothy once again make journeying an occasion for rejoicing in "Road to Zanzibar." With fresh gags, hilarious situations and a load of brand new song numbers—romantic, comic and a few ballads—the jolly trio hit the trail again.

The new comedy with music was directed by Victor Schertzinger, who guided the trio along their previous "Road to Singapore."

Barnstorming in Africa

In "Road to Zanzibar," Bing and Bob are presented as a pair of happy-go-lucky fairground barnstormers in Africa. Hope is "Fearless Frazer," who has to perform the hair-raising feats devised by his partner, Bing Crosby, to put over their sensational act. As "Fearless," Hope has the privilege of being in turn electrocuted, frozen alive in a cake of ice, has to leap from a tower with a pair of wings attached to him, and wrestles with an octopus. When they have at last raised enough money to pay their passage home, Bing buys a diamond mine which, unfortunately, turns out to be worthless. But Hope prudently sells the proposition to an incautious buyer and they decamp.

Slaves and Cannibals

The pair soon become victims again when they fall for a racket worked by Dorothy Lamour and her girl friend, Una Merkel. Una tells Bing and Bob a heartrending story of Dorothy having been captured by slave traders and put up for sale on the auction block. The kind-hearted boys bid for Dorothy and buy her in, unaware that the two wily beauties are getting a cut in on the purchase price. Then she tells them she has to go to Zanzibar to join her sick father, and this story goes right to their susceptible hearts. They spend every penny they have in organising a safari to take the girls through the jungle to Zanzibar. When they find, not her father at the end of the trail but a wealthy fiancée, the party breaks up with hard feelings on all sides. Worse is to follow when the boys are captured by cannibals, but they manage to escape the stewpot in the nick of time.

Besides being full of hilarious fun, "Road to Zanzibar" is one of the most tune-laden films of the year. Among the fascinating new numbers it introduces are "It's Always You," "Birds of a Feather," "You're Dangerous," "You Lucky People, You," and "African Etude."

Incidentally, Dorothy Lamour has forsaken her sarong in "Road to Zanzibar," but this does not betoken a return to formal dress. A few fern leaves comprise the bulk of her wardrobe in most of the film.

Fay Holden, Metro-Goldwyn-Mayer actress, "Ma Hardy" of the Hardy family series, is pictured with some of the binoculars which have been turned in by studio employees, actors and producers of all the American film companies for the "Binocular Brigade for Britain"

AN AUSTRALIAN TOP-NOTCHER

Thrilling Scenes in "40,000 Horsemen"

BIG SCALE PRODUCTION

Events in the Middle East in which Australian troops have been engaged give additional interest to a picture which is shortly to be released in this country after having broken records in Australia which were established by "Pygmalion" and "The Dictator."

The film, entitled "40,000 Horsemen," is conceived and made on a really grand scale. Fictional quality—a spy story and a love romance—are set against the background of spectacular scenes of the Australian Light Horse charging over the desert in Palestine during the last war.

The high standard of entertainment attained may be gathered from the fact that Universal Pictures has secured distribution of "40,000 Horsemen" for America, India and the Far East, while 20th Century-Fox has taken the film for South Africa, where its franchise holders will show the film through the length and breadth of the Dominion.

Gross receipts in Australasia are on the way to exceed the big record set up by "Pygmalion" by a big margin. In Sydney, "40,000 Horsemen" ran for 14 weeks at the 3,000-seater Capitol; in Melbourne, it ran the same length of season as "The Dictator," and brought in more paying patrons. Other records were five weeks in Brisbane; five in Adelaide and four in Perth.

PLAZA HOLD-OVER FOR "LADY EVE"

Terrific success of "Lady Eve," Paramount's Henry Fonda-Barbara Stanwyck co-starring comedy, at the Plaza Theatre this week, has decided the management to extend the run of the Preston Sturges creation for a further seven days.

Ideal Box-Office and EXHIBITORS' QUOTA

The Famous EDGAR WALLACE Thriller

"THE TERROR"

Featuring

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ALASTAIR SIM
ARTHUR WONTNER
LINDEN TRAVERS

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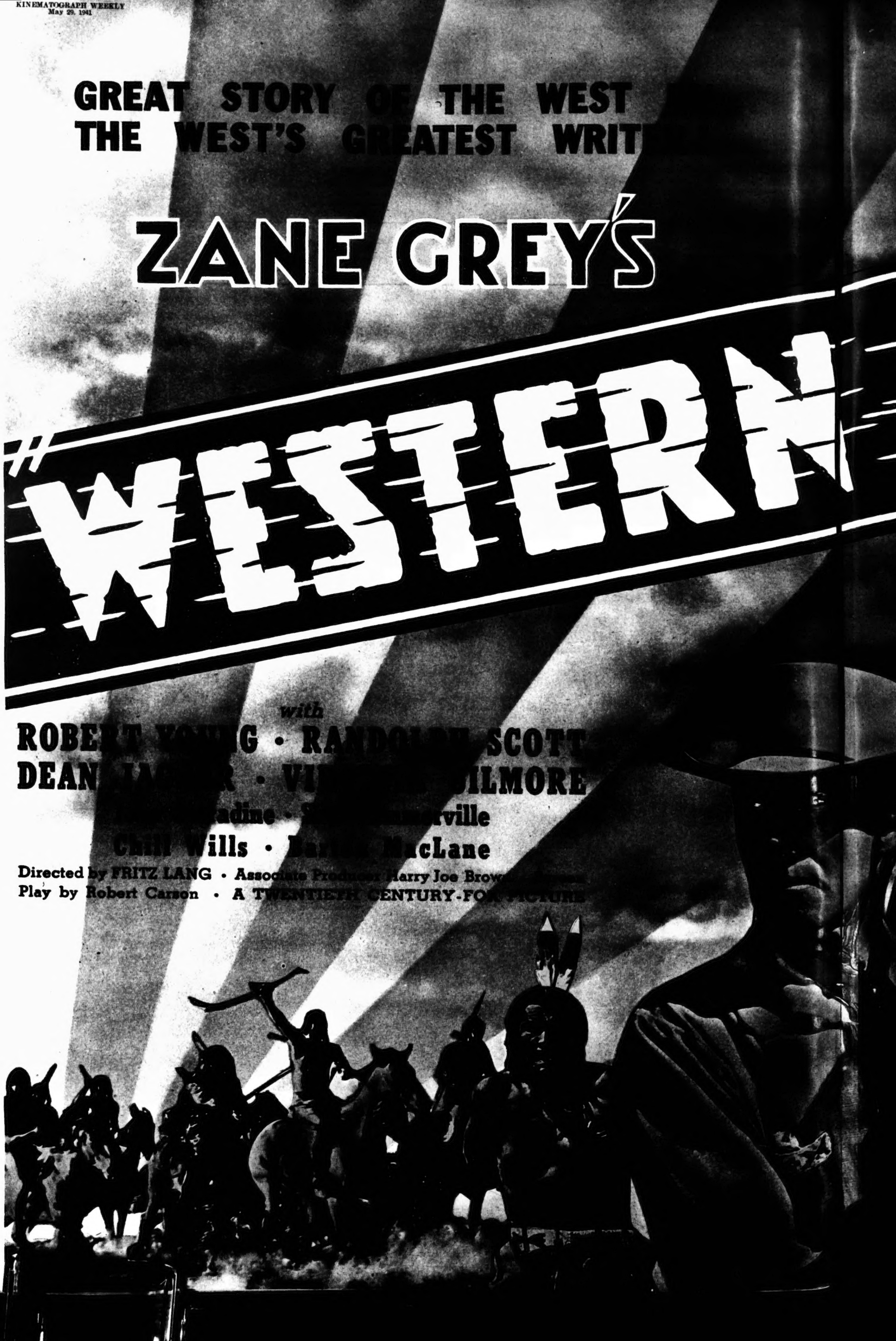
Telegrams FILMRENTA LONDON

Zane GREY'S
"WESTERN UNION"
THEY DON'T MAKE 'EM ANY BIGGER /

KINEMATOGRAPH WEEKLY
May 29, 1941


GREAT STORY OF THE WEST
THE WEST'S GREATEST WRIT
ZANE GREY'S
"WESTERN
with
ROBERT YOUNG • RANDOLPH SCOTT
DEAN JAGGER • VI ILMORE
adine • ville
Chill Wills • cLane
Directed by FRITZ LANG • Associate Prod Harry Joe Brow
Play by Robert Carson • A TWENTIETH CENTURY-FO

UNION
IN
TECHNICOLOR
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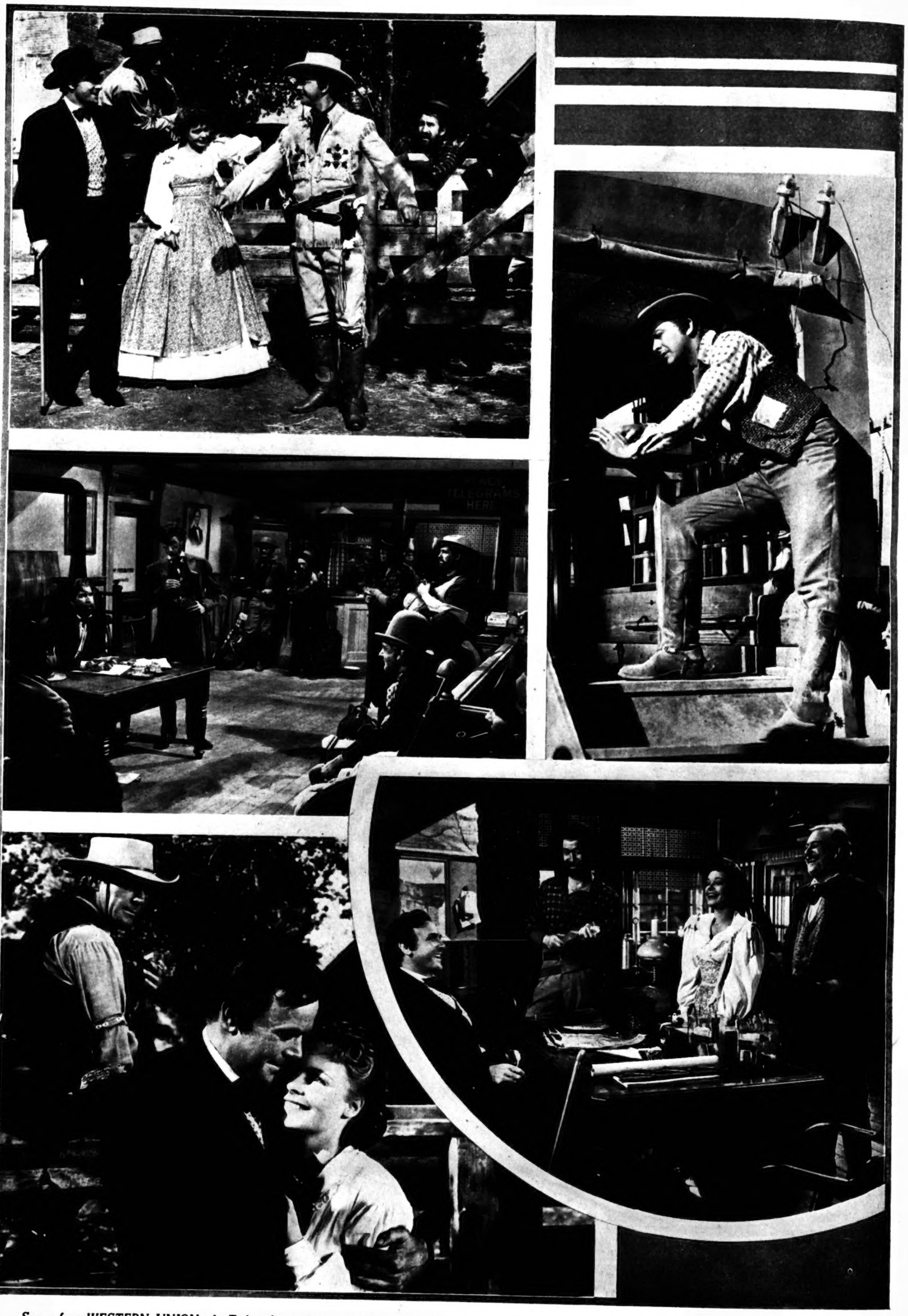
CENTURY
FOX

BIG SCALE WESTERN ADVENTURE



Scenes from WESTERN UNION, the Technicolor production of the spanning of the American continent by the first telegraph line. This virile drama of adventure in the early west is reviewed in this issue. Based on the last novel of Zane Grey, this 20th Century-Fox spectacle features Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore and John Carradine.

Northern Exhibitors' Alarm at War Damage Snags

"ALL LIABILITIES AND NO RIGHTS"

Film Deliveries Delay and Female Projectionists also Debated

CONSIDERABLE perturbation in reference to the gaps in the War Damage Act was expressed at the Northern Branch meeting, when W. S. Gibson presided over an exceptional attendance. It was decided to invite the assessors to state the basis of the rating valuations. The shortage of operators and the late delivery of films were other matters discussed and which elicited the timely hint that successful negotiations could not be undertaken with either the Government or the renters without concrete information being submitted.

E. J. HINGE pointed out that there appeared to be no uniformity in the method of assessing kinemas for rates. In the event of serious damage by enemy action they might, in consequence, discover that compensation payable in neighbouring areas was wholly dissimilar.

E. R. EADIE stated that at Birtley (Durham County), assessment was based on seating, and J. H. MOLE elaborated this with the intimation that, at Chester-le-Street, two or three miles away, the assessment also was based on the assumption that all seats were filled five days weekly.

T. F. MASSICKS asserted that manifestly the important thing was to secure full coverage for the value at risk. "If," he said, "the rating assessment does not cover the value of buildings and fixtures, the obviously sensible course is to press for full coverage under Part 2 of the Act."

W. CARR, however, pointed out that it was not quite so simple as that. In the matter of Western Electric equipment on lease, for example, where would the exhibitor stand if the apparatus were destroyed or seriously damaged? Obviously it would have depreciated in value during the period of lease already expired. Western Electric, as insurers, would be able to recover only the actual market value. Would they, then, supply the exhibitor with new apparatus to work out the original lease?

The chairman thought it most unlikely!

F. B. LEITHEAD declared that in Sunderland the assessment was at so much per set. Seating was not mentioned.

E. J. HINGE reminded members that all assessments in this part of the North-East were handled either by Sanderson, Townsend and Gilbert, of Newcastle, or T. R. Milburn, of Sunderland.

Since each of those firms invariably asked for the number of seats, there could be little doubt that, in one way or another, seating exercised some influence on the assessment. In his view, exhibitors should insist that seating capacity properly came within the provisions of Part 1 of the Act.

It would certainly be advantageous to have seating included as movable fixtures under Part 1 than as anything else under Part 2.

No Protection to RCA Users?

The SECRETARY directed attention to the position of members with RCA apparatus on lease. While agreeing that the position was unsatisfactory, and that the Act was remiss in this matter, RCA had had to point out that, as owners of the apparatus, they alone could insure it—or so the Board of Trade had ruled.

The lessee, unfortunately, could not insure his lease. Under the Act of 1939 they were relieved of the legal obligation to make good war damage to equipment. Thus—if the Board's ruling was upheld—the Act gave no protection whatever to the exhibitor.

On their part, RCA added that, since no compensation would be paid until after the war and might then be subject to special decisions of the Government of that time, they had no means of knowing what measure of genuine reimbursement would be forthcoming.

They made clear that they had no desire whatever to profit by the legal peculiarities evolved by the Act. Manifestly, an exhibitor who had borne the cost of repairing war damage to equipment would be entitled to some refund if and when the company was indemnified under the Act.

Members looked pretty glum at this. "We have contracts which cannot be enforced, it seems," said somebody, "with all the liabilities and no rights."

Replying to Mr. Leithead, Mr. Hinge agreed that it was quite possible that, in taking seating into consideration, the assessors might be concerned either with potential trading value of the kinema, or merely with the material value of the seating.

First Aid Repair Charges

S. C. MILLAR reported that he had taken up with the Inspector of Taxes the case for including first aid repairs to a damaged kinema as a charge against revenue. The Inspector would not give a ruling; but the member thought that the Association should uphold his contention.

Mr. HINGE was extremely doubtful that any such charges would be allowed!

Mr. LEITHEAD then advised the meeting that he had submitted the necessary forms and cheques for insurance—without prejudice to possible variations of the Act or interpretation thereof—and advised members to have made complete inventories of their buildings, seating, equipment and installations, fittings, etc., as these would be essential in the event of their being "blitzed." It has been a useful and informative debate," summed up Mr. Hinge, in moving that the secretary be instructed formally to address to the assessors this query:

In making valuations for rating purposes, did the valuation take into consideration: (1) The accounts, receipts and profits of kinemas, or (2) the value of the seats as (a) factors of revenue or (b) as movable fixtures.

Film Deliveries Delayed

Further instances of belated film deliveries moved the Chairman to suggest that the branch executive should seek a meeting with renters' representatives on the subject. He cited several cases of his own, including one in which a film from Glasgow arrived as the show was beginning. It was accompanied by a demand that it be returned to Glasgow immediately after the last performance. The nearest effective railway station was some miles away, and the return of the film not only occasioned great inconvenience but also special cost of 15s.

"For my part," Mr. Gibson added, "I have requested the renters so to arrange matters that films booked for my kinemas are available at the Newcastle office. **It is obvious that the renters are trying to work with too small a number of prints and that the changing about between branch and branch is at the root of most of the trouble.**"

Other members having cited instances of late delivery, the Chairman said that he had been given another side of the problem. A renter asserted that many exhibitors ignored instructions to send films to specific exhibitors and simply returned them to the renters' dump. "I fear that there is some substance in his complaint," said Mr. Gibson. "We expect the renters to do their part; but efficiency in these times demands that we also do ours."

Mr. HINGE reminded members that the need was for concrete cases, "with chapter and verse," to submit to the renters. He suggested the formation of a small joint committee of exhibitors and renters to thrash this business out thoroughly.

Press Ban Raised

On the motion of E. J. HINGE the meeting decided to rescind its decision to exclude the daily Press from its meetings. His major point was that, since the difficulties and hardships of the industry were not now brought to the notice of their patrons through the medium of local newspapers, exhibitors were denied the support of public opinion which, ordinarily, would have been theirs.

It should be explained that, as the branch made its decision ten years ago on the grounds that the local Press had sensationalised discussions in a manner which not only misrepresented the Industry, but tended actually to injure it.

Reservation of Projectionists

W. CARR having reported on the General Council meeting,

Mr. HINGE, in reference to the reservation of projectionists, supplemented Mr. Carr's comments with the warning that, inevitably, the calling-up of men would entail sacrifices by the industry. "On the other hand," he said, "we are doing everything possible to convince the authorities that projectionists are key men doing work of "national importance," and we feel fairly confident that we shall be successful in securing the reservation of sufficient men to ensure reasonable efficiency.

Facts Necessary

Once again he reminded members that it was not a scrap of use going to the Government with a collection of loose generalities. "We must be in a position to submit facts," he said, vigorously. "You will have received from the General Secretary a card asking for actual details of your projectionist staff. For heaven's sake complete and return it at once. We cannot negotiate successfully without the information."

The SECRETARY sharpened the point of that appeal by intimating that only 58 per cent. of the members had taken the trouble to assist the Executive in compiling a projectionist census for the Northern area.

Tabulation showed that the total of projectionists employed in their theatres was 576 and the age groups as follow:—
35 and over, 132; 30-34, 65; 25-29, 65; 18-24, 125; under 18, 189.

Exception was Taken

Exception was taken at this stage to a statement in the local Press concerning the employment and training of females as projectionists which described female trainees as being ready for the "box" after only six months' training, and that they were easily as good as men.

Members stated that the need for skilled operators was as urgent as ever it had been, and it was suggested that a statement rectifying the wrong impression caused in the public mind should be issued by the association.

G. W. Parish, chairman of British National, Mrs. Parish and Miss Yule were among the interested spectators of the broadcasting of excerpts from LOVE ON THE DOLE and CROOKS' TOUR in last week's Picture Reporter feature of the B.B.C.

ALLEGED "POACHING" OF AN APPRENTICE OPERATOR

Glasgow Appeal to Loyalty

PARAMOUNT PRE-RELEASE COMPLAINT

THE "stealing" of an apprentice operator provided a lengthy and somewhat lively discussion at the monthly meeting of the Scottish Branch at Glasgow. The complaint came from the West End Cinema, Paisley, who stated that their apprentice operator of just over a year's training had been engaged by La Scala, Paisley, as third operator, and been given an increase of salary.

In reply to their letter, the secretary, John R. Turner, had replied that the executive saw no objection to an apprentice operator leaving the service of an exhibitor and going to another, provided he was getting promotion. The West End Cinema did not agree with this, and pointed out that the boy was only an apprentice. They asked that the matter be put before the meeting.

GEORGE TAYLOR, the chairman, said that it was his opinion that before an apprentice was taken away from one hall to another there ought to be some discussion between the managements.

RITSON BENNELL said that the apprenticeship status raised a very difficult point. The unions had agreed to what was dilution, and the exhibitors could not hold strictly to a five years' apprenticeship under the present circumstances, because they would have no apprentices at all. His second point was that officially in the West of Scotland agreement there was no such position as third operator.

DAVID A. STEWART considered the chairman had raised a most important point.

Mr. Taylor went on to say that there had been rates fixed for apprentices, and these rates should be recognised throughout the trade. But it seemed to him that if he did not pay more than this, "my pals on the executive will take him away from me."

Mr. TIMMONS also spoke of the agreement with the trade unions, adding, "We should abide by that. The executive should send out a note to each of our members pointing that out to them. We will regret it very much if we do not religiously stick to the agreement."

JAMES WELSH said they could not reasonably expect the remuneration of an apprentice operator to be strictly adhered to if they jumped him from being merely a spool boy into the position of second operator. As a matter of fact, at a very early stage there was a condition laid down that when they were employing apprentices to take men's work the wages were to be raised. He himself had got over the difficulty by allocating to the box a certain sum which was worked out among the occupants. But he thought the members ought to agree with this, that under the very difficult conditions to-day exhibitors, before taking away boys, should at least have some conversation with the exhibitor who is losing the boy. They should encourage their members to make it as easy for one another as possible.

GEORGE SINGLETON suggested that a circular should be sent out to all the members asking them—

(A) To maintain as near as practicable the existing rate of wages as laid down between the C.E.A. and the unions: and
(B) Managers should not take apprentice operators from other houses unless by consultation with the other managers concerned.

The CHAIRMAN: You are appealing to the loyalty of the members?

Mr. SINGLETON: I think in the main the exhibitors are quite loyal.

The CHAIRMAN: I have not found it.

Mr. SINGLETON: It is in their own interest to be loyal.

After some further discussion the suggestions made by Mr. Singleton were adopted.

Paramount Pre-releases.

The policy of Paramount showing pre-release films in their own house in Glasgow months ahead of the films showing in the suburbs was raised by Mr. Singleton. It was decided that a small committee should interview Messrs. Rose, Hutchison and Reddin, who were visiting Glasgow.

Transport Aid for Charity.

During the course of submitting the executive's report, Mr. Turner said that the question had been raised of the charge of 3s. levied by Film Transport with respect to the carriage of films for Sunday shows in connection with the Clydeside Air Raid Distress Fund. The secretary had been instructed to write to Mr. Simmons asking for further details, and pointing out that the exhibitors and renters were giving their services free. It was hoped that F.T.S. would do the same. The matter had since been discussed, and at an informal meeting with Mr. Simmons he agreed that he would drop the charge.

In a statement later Mr. Simmons said that he was never informed of those charity shows, and it was when he made inquiries later that he decided to make a charge. He was willing, if informed by the secretary of charity shows, to make no charge, but another point that had arisen was this: Who was going to pay insurance on the films if they were lost? The exhibitors could not have it both ways.

The discussion that followed was somewhat confused, and the matter was allowed to drop.

A War-damage Point.

Raising the question of the War Damage Act, Mr. Timmons said that according to Mr. Hart they were responsible for talkie sets, but not for films. Yet both were on hire.

L. Dickson, explaining the position, said that if the set were on hire they could not insure it, but it was insured by the lessor. The lessor, however, was under no obligation to replace the set. He had asked Mr. Hart the question as to whether or not they were entitled to insure something that did not belong to them, and he said they were not.

National Scheme for Managers.

GEORGE SINGLETON spoke of managers of 40 to 41 being called to register for work of national service, and he gave an illustration of how one of his managers was interviewed by one clerk, "*who was going to decide himself what was going to happen.*" Mr. Singleton suggested that the industry could make out a good case that managers were at present doing work of national importance.

Mr. DICKSON: The Ministry of Labour turned us down in regard to military service.

The CHAIRMAN: Mr. Turner is going to write regarding the matter.

The next meeting of the branch will be on September 17, unless the Executive consider it necessary to call an Emergency Meeting in the interval.

RESERVATION OF PROJECTIONISTS

C.E.A. Rating for Members

Exhibitors who are affected by the proposed raising of the age of reservation of projectionists to 35 need not complete Form N.S. 100 so far as it relates to first and second operators in their employ.

W. R. Fuller, General Secretary, C.E.A., states that he is informed that it is unnecessary to complete the above form in respect of firsts and seconds as the C.E.A. is handling the matter on their behalf.

Discussions with the Ministry of Labour began several weeks ago—indeed the C.E.A. was among the first to present the case for the continuance of reservation. Since them frequent contact has been made and various aspects of the question have been submitted.

A letter of invitation to the C.E.A. to discuss the matter further is expected very shortly.

Bristol Area Exhibitors Face Operator Crisis

TEST CASE SUGGESTED TO SOLVE WAR DAMAGE PROBLEMS

THE May meeting of the Bristol branch was an exceptionally long one, as the members spent some considerable time discussing the War Damage Act and the effect on the industry of the proposed raising of the reservation age of operators. A suggestion was made that an effort should be made to get kinemas included in the list of protected industries.

COUN. F. G. W. CHAMBERLAIN, who presided, commenting on the negotiations with the Ministry of Labour on the question of operators, said he did not think there was sufficient push being given to this matter, and he had therefore requested the branch secretary to ask all members to supply information regarding the numbers of operators they employed and to state how many of these were under 35 years of age.

To him the operator position appeared to be the most serious of their many problems. Replies had been received from 72 kinemas, and the figures showed that these houses employed 235 operators, of whom 191 were under 35 years of age.

That meant that 81.3 per cent. of the operators in those kinemas would be called up unless there was some concession regarding the reserved age.

F. A. SEAL said the percentage was certainly high, but his own impression was that the Ministry of Labour was not very much concerned about the closing of kinemas.

The CHAIRMAN said it was a most important matter; the morale of the people depended a good deal on what might be termed recreation. It meant that not just a few kinemas would be affected but the majority would find it impossible to carry on. At his own three kinemas there was only one operator who would not have to be called up.

GEORGE REES thought they should draw the attention of the Welfare Officer of the Ministry of Information to the position, and stress the point that the kinemas were doing very important work.

Another member said that out of 13 operators which he employed 12 were under 35.

The chairman thought they should send the figures of West of England kinemas to the Ministry of Labour, irrespective of what London was doing.

W. BARRETT expressed the opinion that the Industry should be scheduled as a protected Industry.

The following resolution, proposed by A. B. ATKINSON and seconded by J. CARTER, was passed unanimously:—

That head office be written requesting them to bring further pressure on the Ministry of Labour on the question of reserved operators, and that every effort be made to bring the kinema Industry within the list of protected industries; also that a newspaper campaign should be started on similar lines to the interview appearing in the Bristol papers; also that all members should be supplied with a specimen letter to send to their M.P.s with a view to their M.P.s being asked to approach the Board of Trade.

It was decided to send to head office and ask the advice of the General Secretary whether there would be any harm in sending particulars of the West of England figures to the Ministry of Labour.

War Damage Insurance

Regarding the War Damage Act, F. A. SEAL, branch delegate, said no one seemed able to give an interpretation of the Act, there were various views taken of it, and the officers could not give a clear definition.

The CHAIRMAN said Norman Hart's opinion was in effect that if the rating authorities had taken the accounts, receipts and profits into consideration when making a valuation for assessment then seats, machinery, etc., were covered by Part 1 of the Act.

Mr. HART further suggested that if they wanted confirmation they should go to the rating authorities and ascertain whether accounts, etc., were taken into consideration when making assessments.

He himself went to the local authority, and was told definitely "yes," but when he went on to explain the reason for his inquiry and raised the question of seats they quoted a law case in which it was decided that seats were chattels and were not any more fixtures than the carpet held down by nails.

F. A. SEAL pointed out that in a case quoted by Norman Hart furniture was mentioned, and what was that but seats?

The CHAIRMAN said there was the question of carpets and curtains.

G. H. BLACKBURN pointed out that in Bristol they were assessed on the seats in the kinema.

The CHAIRMAN said the reason for that was that by the number of seats the rating authorities could get an approximate idea of the takings and profits.

A member asked if it had not been the advice of the association to exhibitors not to submit accounts to rating authorities?

The CHAIRMAN replied in the affirmative adding that it had always been maintained that the authorities had no right to demand such figures, but now the position was reversed, and if an exhibitor wanted to get a reduction in his assessment he had to produce his accounts.

Classification

A. B. ATKINSON pointed out that though they were rated on the seats the assessments varied, and depended upon the class of kinema, the style and quality of the seats and furnishings. In some districts two kinemas though in the same district were assessed differently. It depended upon the class of kinema.

On the question of a sound apparatus Mr. SEAL said the opinion was expressed that this did not form part of the building.

GEORGE REES said Mr. Hart's opinion was that exhibitors were under no obligation to insure sound apparatus as the owner was liable for such insurance.

The CHAIRMAN pointed out that the terms on which sound apparatus was installed differed with different companies; they were not all on the same lines.

Wanted: A Test Case

F. A. SEAL said it seemed that they would have to decide what articles came into Part 1 and what came into Part 2. He did not think the matter would ever be decided until there was a test case.

The CHAIRMAN said it appeared that every member had to make up his own mind what to do. People living on the edge of a volcano in such places as Bristol should protect themselves by insuring fully, and then if a case came up they could reclaim. This was not so necessary in the case of country members.

He agreed they should try to force a test case by getting a member who was liable for insurance to abstain from doing so, the association undertaking to protect him against loss, and then, when the authorities prosecuted him for not being insured, they would get some definite decision on the points at issue. It should not, however, be an exhibitor in a blitzed area who should be asked to undertake this. He thought that in this way they would get to know what came within Part 1 and what within Part 2.

It was agreed that a list of articles in a kinema should be sent to head office with the request for information as to whether they came within Part 1 or Part 2. Any information received would be circulated to members at once.

Mr. SEAL said that under the Act, if the property was over £1,000, they must insure. and the CHAIRMAN pointed out that if there should be a test case and it went against them, people who were not insured under the correct section would not be covered.

Emergency Dumps

The SECRETARY said he had received a letter from A. Verran, of Cardiff, regarding film dumps, to the effect that the K.R.S. was unable to offer any alternative proposal, as it was considered that the present arrangements were sufficient to meet any emergency.

War Victims' Welcome

It was decided to agree to a request that the schemes for free admission passes for wounded soldiers should be extended to include wounded merchant seamen in hospital.

Economies

On the proposal of GEORGE REES, seconded by F. A. SEAL, a resolution was passed suggesting to Head Office that as a war economy the list of Trade shows issued by the C.E.A. should be discontinued. Also that the association should discontinue issuing the schedule of London releases.

Another move for economy was a resolution by G. H. BLACKBURN, branch treasurer, "That in order to keep the expenditure of the branch within its reduced income, not more than one delegate shall attend the meetings of the General Council until the financial position is reviewed three months hence."

As Mr. Blackburn had to leave the meeting before this item on the agenda was reached the resolution was moved on his behalf by A. E. PIKE and seconded by BERT RIEGO.

A. B. ATKINSON thought it was a mistaken policy to send only one delegate, and as the expenses of one delegate were paid by Head Office, he thought the branch could pay the expenses of another one.

V. E. COX moved an amendment that for the next three months two delegates should attend the General Council meetings. Mr. ATKINSON seconded, and the amendment was carried.

Rochelle Hudson in a scene from MEET BOSTON BLACKIE, in which she is co-starred with Chester Morris. The picture is reviewed in this issue

BELFAST & WAR DAMAGE CLAIMS

ULSTER WOBBLES ON S.O.

COLERAINE AGAIN CHANGES ITS MIND

It appears that the question of the Sunday opening of kinemas will be a recurring item on the agenda of the Coleraine Corporation who do not seem to be able to make up their minds as regards a permanent policy.

After having granted permission for a kinema to open for the Forces, the Council have reversed its decision.

It will be recalled that first they rejected Sunday opening, then they granted it and followed this up by rejecting a motion for the reversal of its decision.

The antis, not to be outdone, proceeded to get up a town petition against Sunday opening and all manner of bodies to pass resolutions of protest. Rather than be involved in the controversy, the officer commanding the troops in the district stopped the Sunday kinema shows until a decision was arrived at.

The Corporation has now withdrawn permission for Sunday opening by 10 votes to two. It was stated that there were 3,780 voters on the electoral list and of these 2,889 were interviewed. The number against Sunday opening was 2,397, those for or neutral 492.

At Enniskillen, on the other hand, the Town Council is extending its permission to open for one kinema to all places of entertainment in the Town.

N. IRISH RENTERS CARRY ON

FILM STOCKS SAVED IN RECENT BLITZ

The May meeting of the Northern Ireland Amusement Caterers Association, it can now be disclosed, had to be postponed as the meeting place had been blitzed a few hours before the proceedings were due to start. Belfast, however, is making good recovery from its experiences both as far as kinemas and renters are concerned.

As a typical instance there is that of Cliff Roberts, the G.F.D. representative for the territory. Thanks to a fellow renter, Dan Fish, he was enabled to save not only the greater part of his records but large stocks of films and Dan provided Cliff and his staff with office accommodation in his own suite of offices in Donegal Street.

Cliff has given a lead to "business as usual" by holding a largely attended Trade show at the Classic, of "Back Street." Harry Wilton, the well-known independent renter, will in future be found in Bennet Building, Donegall Street, and the general spirit in the Trade is that of everyone trying to help the other.

JOBS FOR EMPLOYEES OF BLITZED KINEMAS

AT the May meeting of the White Cinema Club in Belfast, the subject of War Damage was discussed, and "Billy" Bradley, who presided, thanked, on behalf of the Trade, George Lodge, of the Imperial, for his good work in fixing up as many people as possible of those who had lost their employment through kinemas being placed out of action.

Mr. Bradley said that four of his staff who had been with him many years but had been thrown out as a result of the Popular's mishap had been found employment.

George Lodge thought that all avenues should be explored whereby kinema staffs should be found employment. It was up to exhibitors to show their employees that they were just as anxious as the staffs to see that every man and woman was found work.

Several members urged that work might be found for unemployed managers, etc., with E.N.S.A., which was now greatly extending their professional, stage and kinema entertainment in Northern Ireland. **They did not see why E.N.S.A. should find it necessary to send managers and other hands over to Northern Ireland when trained men were available in the territory.**

The Hon. Secretary was instructed to open an employment register for kinema staffs and secure the full details. It was also decided to take up the question of employment with E.N.S.A. and other bodies.

War Insurance

B. M. M'Guigan, reporting on War Insurance, stated that the time limit had now been extended to May 31 and he advised all members to see that when they did insure that the policy for war insurance was of the same value as any ordinary insurance.

For instance, it was not a bit of good insuring under the war scheme for £10,000 when ordinary insurance was not half that amount They should in their own interests see that the amounts were correlated. A proper inventory should be made of all their goods and have a copy placed away for safe keeping along with as many copies of accounts for goods paid for as possible so that if anything happened they would have tangible evidence to place before the War Damage Commission.

Assessors

Mr. MORRISON raised the question of competent assessors, and it was stated that Messrs. G. Lodge, J. H. Craig and J. D. Russell would be able to give exhibitors aid with the preparation of inventories

Fire Watchers

J. D. RUSSELL raised the question of fire watchers and advised all exhibitors to register all their fire watchers with the local A.R.P committee. This then assured that if any accident happened the authorities and not the exhibitor were liable for compensation. Managers and others who did fire watching should also be registered. They should give names, addresses and national registration numbers and, in addition, both day and night watchers should be registered.

Transport and Show Hours

The Hon. Secretary drew attention to an advertisement by the civic transport authority that buses and trams would make their last trip at 10.30 p.m. The authorities had stated they wished entertainments to continue and yet this new step would hit kinemas.

Mr. M'GUIGAN said that unless the time was extended it would mean that kinemas would lose at least one profitable house per night.

COUN. GRAY said that the restriction came as news to him. It had not been discussed or approved by the transport committee of which he was a member. He urged them to take the matter up and send a deputation to the next meeting of the committee.

Mr. BRADLEY proposed that the deputation consist of Messrs. J. D. Russell, George Lodge and B. M'Guigan, and that the hon. secretary inform the Town Clerk that the deputation would be present at the next meeting of the transport committee to object to the 10.30 rule.

This was carried unanimously.

Edmund Gwenn, Jean Arthur and Charles Coburn are pictured in a scene from RKO-Radio's THE DEVIL AND MISS JONES, romantic comedy reviewed in this issue

POSITIVELY All the Critics rave about THE LADY EVE!

ENOUGH FUN FOR A DOZEN FILMS
says SETON MARGRAVE DAILY MAIL

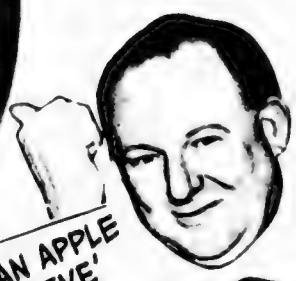
MISCHIEVOUS, IMPUDENT, RONIC ENTERTAINMENT
says DILYS POWELL SUNDAY TIMES

A BRILLIANTLY FUNNY COMEDY says THE TIMES

WILL BE A TEARING SUCCESS
says C.A. LEJEUNE THE OBSERVER

A FILM YOU CERTAINLY MUST NOT MISS - THERE'S HARDLY A MOMENT WHEN YOU WON'T BE LAUGHING OR RECOVERING FROM A LAUGH
says THE EVENING NEWS

WHAT MORE THAN THIS, I ASK, CAN THE GIRLS (& BOYS) WANT?
says REG. WHITLEY DAILY MIRROR



IF I COULD GET HOLD OF AN APPLE I'D GIVE IT TO 'THE LADY EVE'
says MOORE RAYMOND SUNDAY DISPATCH

ONE OF THE FUNNIEST FILMS WE HAVE SEEN IN A LONG WHILE
says ELSPETH GRANT DAILY SKETCH

IT IS A HILARIOUS FILM
says BERNARD ODONNELL EMPIRE NEWS

PACKED WITH LAUGHS
says ERIC BENNETT SUNDAY CHRONICLE

A FIRST-CLASS BIT OF FUN
says GEORGE PITMAN REYNOLDS NEWS

FIRST-RATE BOX OFFICE HIT
says LESLIE WOOD DAILY FILM RENTER

BOUQUETS TO DIRECTOR PRESTON STURGES... SMARTEST COMEDY TEAM SINCE LOY & POWELL
says JONAH BARRINGTON DAILY EXPRESS

DELIGHTFUL COMEDY
says IAN COSTER EVENING STANDARD

MERRIEST OF THE NEW PICTURES
says A.T. BORTHWICK NEWS CHRONICLE

NEW PRESTON STURGES COMEDY TRIUMPH
says C.A. WALKER TODAY'S CINEMA

YOU'LL LIKE 'THE LADY EVE'
says EWART HODGSON NEWS OF THE WORLD

WITTIEST, WICKEDEST, TRICKIEST PIECE OF GAIETY THAT HAS HIT THIS TOWN
says ERNEST BETTS SUNDAY EXPRESS

QUEEN OF HEARTS.
says P.L. MANNOCK DAILY HERALD

A BIG LAUGH FROM BEGINNING TO END
says A.E. WILSON STAR

IT'S A PRESTON STURGES HIT!

PARAMOUNT PRESENTS
BARBARA STANWYCK AND HENRY FONDA
in THE LADY EVE
with CHARLES COBURN · EUGENE PALLETTE · MARTHA O'DRISCOLL
WILLIAM DEMAREST · ERIC BLORE
SCREEN PLAY BASED ON A STORY BY MONCTON HOFFE
WRITTEN AND DIRECTED BY PRESTON STURGES

FUNNIEST FILM OF 1941
says NORAH ALEXANDER SUNDAY PICTORIAL

NINETY CHUCKLING MINUTES
says HARRIS DEANS SUNDAY GRAPHIC

"ROAD TO ZANZIBAR"

Bing Crosby, Bob Hope and Dorothy Lamour, who were such a smash hit in "Road to Singapore," are out to repeat their success in the new Paramount musical comedy ROAD TO ZANZIBAR, which is to be Trade shown on Friday, May 30, at 2.30 p.m. at the Plaza, Haymarket. Stars in support include Una Merkel, Eric Blore, Luis Alberni and Joan Marsh. Victor Schertzinger directed

M. OF I. TERMS SATISFY SUSSEX EXHIBITORS

Local Air Raid Warnings

STAFF PROBLEMS DISCUSSED

SERIOUS technical and other staff difficulties were discussed at the May meeting of the Sussex branch, whose members in the course of the meeting also expressed satisfaction with the terms offered for M. of I. shows in the county. They adhered to their previous decision in the case of Brighton that they would use the local air-raid warning system only if the cost of installation were borne by the authorities.

Coun. RANDOLPH E. RICHARDS (Eastbourne) presided at the meeting, which was held at Lewes. It is some ten or twelve years since the branch used regularly to meet at Lewes, and to mark this happy return to "old times" an informal luncheon was held afterwards at the Crown Hotel.

This return of the Sussex meetings to Lewes proved so successful that it was unanimously decided that the June meeting of the branch should also be held there, and Mr. Briggs was asked again to make the necessary arrangements.

Dan's Return

At the outset of the meeting the chairman expressed the pleasure of the members at having with them once again Dan Benjamin, who has made an excellent recovery following a serious operation. "Especially," said Coun. Richards, "are we pleased to see him looking his own self, and as cheerful as ever."

Mr. BENJAMIN, in reply, said that his one regret was that he had had to miss two consecutive meetings for the first time in the six years he had been a member of the Sussex Branch.

Personal

An apology was received from Geoffrey A. Foster (Brighton), and later in the meeting the members paid tribute to the memory of Tom Panton (Eastbourne), whose death came as a great shock to his many friends and colleagues in the Industry. It was decided to send a letter of sympathy to the family.

War Damage Act

The CHAIRMAN said there was not a local authority in the county which insisted on the production of accounts—a method that had always been strongly resisted—nor, as far as he knew, had assessments been fixed in relation to profits.

He commended Norman Hart's report to the careful study of exhibitors, and advised all members to take as full a cover as possible pending a clarification of some of the more obscure points in the Bill.

Dan Benjamin pointed out that at the end of three months exhibitors will have an opportunity to readjust their insurances when it has been decided what exactly are movable fixtures and what are not.

In answer to a point made by REGINALD BRIGGS the chairman emphasised that films were not exhibitors' property, and therefore had not to be covered by exhibitors.

It was decided to inform members that, in cases where there was any difficulty with the local authority over assessments, the Secretary should be informed, and he would take up the case in conjunction with Norman Hart and W. R. Fuller.

A.R. Warnings

On the subject of the local air raid alarm system now in operation in Brighton, the SECRETARY reported receipt of a letter from the Brighton and Hove Chamber of Commerce commending the system.

Mr. DANIELS said that he had written to the secretary of of the Chamber pointing out the exact terms of the previous resolution on this subject and emphasising that the exhibitors' general feeling was that the operation of the local alarm system in addition to the ordinary "alerts" would tend rather to cause confusion; and in any event the exhibitors were not prepared to instal the local system unless the authorities met the expense that would be involved.

A. J. SADLER (vice-chairman), who is also chairman of the Brighton and Hove Entertainment Managers' Association—said that the association had fully endorsed the decision of the Branch. In the meantime, said Mr. Sadler, he had received the following further letter from the Brighton Chief Constable:

> Further to my conversation with you a little time ago I beg to inform you that the procedure that when the alarm is given with a previous "alert" and notified to the audience in the manner suggested, it will be unnecessary to give a separate notice of the "alert" provided that the members of the audience are informed on leaving that it is in force.
>
> The question of expense is one entirely for the proprietors who have a direct responsibility for the protection of their audiences. The adoption of the system is a safety measure which is suggested by the Ministry of Home Security, and I hope the proprietors will not find it difficult to agree to the proposal. I am informed that the local alarm system is now available to 95 per cent. of the kinemas in Brighton.

Several members expressed the view that they had been put to considerable expense in recent years owing to the various regulations, and they were not justified in incurring this additional expenditure, particularly as it was likely to lead to a good deal of confusion.

The Branch decided to adhere to its original decision.

Quota Position.

Reviewing the proceedings of the General Council, Coun. RICHARDS mentioned the Branch's previous resolution on the Quota, and said that this matter, which was of great importance to the whole country, was being dealt with very carefully.

In this connection, E. V. GLENISTER said he considered the KINE. article on it a most important contribution to the problems under discussion.

Flat Rate for Sundays.

A "departure from principle" in that certain renters had refused flat rate booking for Sundays was mentioned in passing by Coun. RICHARDS, who said that the C.E.A. would probably interview the K.R.S. on the matter.

"There is only one answer from the exhibitors," he added, "and that is to book through those firms who do not allow flat rate booking."

M. of I. Shows

A. J. SADLER reported negotiations he had had with the Ministry of Information regarding terms for shows in the county, and it was unanimously agreed that the terms offered were satisfactory.

The CHAIRMAN expressed the view that, apart from their interest generally, these M. of I. shows had a special value in that they brought fresh people to the kinemas and helped to make them kinema-conscious.

Staff Worries

The difficult position that is facing exhibitors, not only through the calling up of male staff, but also through the registration of women, was also discussed, and brought an assurance from the CHAIRMAN that these matters are being carefully watched by the C.E.A. A special sub-committee had been appointed, he said, and this sub-committee would shortly be having another interview with the Ministry of Labour.

"The sub-committee is dealing with this matter, and dealing with it very thoroughly," said Coun. RICHARDS, "because this question of shortage of labour is getting a very serious one all over the country, and everybody is beginning to suffer."

On the training of junior operators it was stated that the exhibitors' "grouse" was that they trained these youngsters for two years or so, seeing them through the most important part of their training, and then lost them.

In the case of women trainees a number of them had "turned out trumps," but there was always the difficulty that others, after receiving training, might take it into their heads to give in their notice in order to go to another job.

The registration of women of 19, 20 and 21, it was stated by GILBERT DICKER, covered over 60 per cent. of kinema staffs and, although the position had been explained to them, a number of girls were leaving.

The CHAIRMAN said the only thing exhibitors could do was to tell them that it was not required that they should jump into other jobs. "The girls they are really after," he said, "are the girls who are doing nothing. There is no wish to disturb girls in essential employment, or even in semi-essential employment. This is another matter that is being carefully taken up by the C.E.A."

EXHIBITORS

Metal for film tins is now severely rationed. Get your employees to take every care of all containers coming to your theatre. See page 34

Robert Cummings, centre, who plays the masculine lead, is shown with William Demarest, left, and Charles Irwin in a highly entertaining sequence from THE DEVIL AND MISS JONES, romantic RKO-Radio comedy starring Jean Arthur, reviewed in this issue

War Damage Act Debated by Leeds C.E.A.

Transport Facilities to Meet Kinema Needs

A WIDESPREAD feeling that members should cover themselves under Part 2 of the War Damage Act and take no chances was evident at the May meeting of the Leeds branch.

It was emphasised that as the time was short it would be wise to safeguard themselves at the higher rate pending some definite decision of the courts on the points involved. W. Prodgers presided.

Legal opinions, it was pointed out, were not conclusive, and it was advisable that they should be adequately covered, even if it was found that they need not have been concerned with any more of the enforced and comparatively nominal obligations under Part 1 of the Act.

CHARLES P. METCALFE informed the branch that the War Damage Act was the main topic at the Legal, Finance and Parliamentary Committee meeting, and explanatory pamphlets had, of course, been circulated. The main controversy was whether furnishings and fittings in a kinema should be insured under Part 2.

Part 1 dealt with land and buildings, and there was a section which described "land as buildings thereon and contents as taken into account in any assessment of rates current at the time." It was suggested that they should write to rateable authorities in branch areas asking what part of the kinemas were taken into account in fixing assessments. Some authorities took seating, electrical fittings, etc., into account. Others took probable profits as a basis.

If certain part of their plant and equipment was covered under Part 1 by the 2s. per cent. premium, there was no need to include them under Part 2, and pay 30s. per cent.

Mr. Metcalfe added that in respect of towns in which he had interests, he had been informed that they took into consideration capacity of buildings and not actual seats. Thus it would seem that seating should be insured under Part 2. There was no established law on the point. If they did not insure at the 30s. rate it might be that they would be left without cover in the case of a blitz, but if it was found afterwards that they need not have insured at the 30s. rate, they may not be able to recover the premiums paid.

What is a Fixture?

Coun. GUMMERSALL stated that he had some experience of assessment appeals, and he would like some enlightenment with regard to "landlord's fixtures." In his opinion, if fixtures were the "landlord's fixtures" they were not liable under Part 1, but if they were liable for the renewal of fixtures he thought they should insure them under Part 2.

Mr. METCALFE said he thought that was sound advice. It was the policy he intended to follow. He would cover his seats under Part 2. He thought it was interesting to recall the ruling of a judge that a kinema was not just the four walls, but it was the plant and equipment, etc., that made it a kinema, and therefore the rating authority was entitled to take this into consideration.

Coun. GUMMERSALL further mentioned that secondary lighting did not come under equipment.

Mr. GREENWOOD suggested a special meeting to deal with the subject, but as the time limit was May 31, Mr. METCALFE thought they should safeguard themselves and pay the first premium.

JACK PRENDERGAST agreed, and declared that advice given to him was that they should cover themselves with the first payment.

Public Transport

A decision to make further approaches to the Leeds City Transport Department with a view to tramcar facilities being extended to 11 o'clock was made. Such facilities were necessary to enable real advantage to be taken of the extra hour of opening granted by the Chief Constable.

E. M. RUSH, secretary, stated that Mr. Prodgers and he had seen the traffic manager and explained that kinema hours during the summer months had been extended to 10.30 instead of 9.30. The central halls, it was pointed out, had "staggered" their times between 10.15 and 10.30, but as the last trams left the city at 10.43 it was felt that this hardly afforded time for patrons.

Following a further communication, a reply was received that owing to greatly reduced traffic and difficulties in the provision of personnel, increased facilities in Leeds could not be provided; and, further, that even if personnel was possible, increased fuel could not be allowed.

Mr. Mitchell said he thought they should express their dissatisfaction. He could not see any reason why Leeds should be any different from a town like Newcastle, where the service had been extended to meet later closing hours.

They only wanted another 20 minutes or so, and he did not think the petrol question was involved, as later tram services would suffice. Sunderland and other places had followed Newcastle in extended tram services, and Leeds should be the next.

CLAUD WHINCUP agreed that extra concessions with regard to trams should be sought. An extension of a quarter of an hour or so would help, not only with the public, but also with their staffs.

Mr. RUSH pointed out that he had also communicated with the West Yorkshire bus services. The main problems of acute staff shortage and heavy commitments for war workers were being reviewed, following which there would be a further communication.

JACK PRENDERGAST asked what proportion of kinemas had taken advantage of the later closing hours—until 10.30?

The CHAIRMAN: I should say a hundred per cent.

It was stated that many of the suburban halls were not opening after 10.

Opening Times.

On a question of opening hours, Mr. WHINCUP mentioned that by the time of the next meeting they would only have a few more weeks left in respect of their summer time concession until 10.30. They should therefore have something in mind as to any further approaches.

It may be the town houses might have views on the desirability or otherwise of keeping open after 9.30 at that time, but suburban houses might feel that advantage could be gained by some continued concession. It was agreed that the matter should be on the agenda for the next meeting.

Hugh McDermott and Leslie Howard (producer, director and star) in the British National production PIMPERNEL SMITH, forthcoming Anglo-American Trade show

D

Presentation of Sheffield knives by Councillor H. S. Gent, Chairman of the Sheffield C.E.A., to Lieut.-Col. S. K. Lewis, president of the C.E.A., and E. J. Hinge, at a luncheon in Sheffield

National President at Sheffield

C.E.A. EFFORTS TO RESERVE PROJECTIONISTS

THE C.E.A. President, Lt.-Col. Sydney K. Lewis, who attended the monthly meeting of the Sheffield branch with E. J. Hinge, gave the members a long and instructive story of the Association's effort to maintain the reservation of projectionists. Coun. Harold S. Cent was chairman.

Mr. LEWIS said the position regarding reservation was confined almost exclusively to projectionists. "If you have a manager or anyone in an executive position, ages 36 to 39, who has been asked to register, I am afraid he must register.

"I would point out at this juncture that quite a lot of difficulty has been experienced throughout the country by projectionists registering themselves as 'operators and electricians.' That is a pity, because the reservation as it applied to a projectionist was specifically stated to be 'projectionist' and not 'operators and electricians.'

"When the age was 25, it was applicable to first and second projectionists. If anyone is reserved as manager-operator he would still be liable to be called up. A thing that concerns us is the reservation of projectionists. You know, until the publication of the latest schedule, that projectionists one and two were reserved over 25. So far as it went it left us in a fairly happy state in regard to the carrying on of our theatres.

The Age is Altered

"And then, in common with many industries, the Ministry of Labour advanced the age schedules, and advanced projectionists from 25 to 35. Now before that happened, and having some idea it might happen, our Association sent a deputation to see the Minister of Labour to ask if the 25 age could be retained. We saw a responsible official and were told there would still be the right to appeal, and it would not be closed finally. We could approach the Ministry to see if we could get some amelioration of what was likely to prove a great hardship throughout the Trade.

"We advanced what to my mind were cogent arguments why our projectionists should be retained:—

"1. For the maintenance of public morale;

"2. The assistance and co-operation we were giving to the War Office in supplying films for troops and agreeing to their distribution in certain circumstances;

"3. The showing of propaganda films for the M. of I.;

"4. The fact that by keeping kinemas open we were in a position to show quite a number of British pictures, assuming they were produced, and offering a ready market for those pictures now dear to the heart of the Board of Trade.

Relative Values

"Going into national economics, you know that in a crisis like this the financing of the war is a very great headache to the responsible ministers, and the more one can export and improve the credit of the country the better it is.

"We have this rather pretty picture of the Board of Trade wanting to do all they can to encourage the production of pictures of such a character and quality that they can be exported to America, thus improving this market.

"So we have the rather Gilbertian situation of one Government department desiring as many kinemas as possible to remain open; the M. of I. has similar views; and the Minister of State for War is anxious that soldiers in outside districts shall not suffer from ennui and boredom.

"We co-operated in this way, and then the Ministry of Labour put the age up to 35. One thing which must operate in the minds of our Ministers is that of winning the war, but we ask ourselves, apart from our attachment to this Industry, 'Is the calling up of some 2,000 men—which is a mere drop in the ocean of the Forces—of such paramount importance that it shall be the means of depriving millions of people of their means of mental relaxation?' That is our argument and our case.

Not Yet Final

"We are awaiting very impatiently for our next interview with the Ministry. I do not want to anticipate what the Ministry is likely to do, but if the reservation age remains at 35, and there is no deferment of any kind, then a vast number of kinemas will be forced to close their doors. That is not a propaganda statement, but a statement of fact.

"I cannot imagine the situation arising whereby we shall not get some sort of relief. In the future you may have to consider the training of women as projectionists, but it is impossible to envisage that unless you are allowed to retain at least your chief projectionist."

COUN. GENT said it had been brought to his notice that in one case a first operator, who will be 36 next August, had received his calling-up papers. He was told, when he registered as a first projectionist, that he must know a lot about electricity, and must go into the Royal Engineers.

Mr. LEWIS said he would be prepared, if he were the person concerned, to test it in the courts. It was carried that the Chairman and Secretary should see the local Labour Exchange official.

A. R. FAVELL said he had proved by advertising that there was difficulty in getting youths to learn operating.

War damage insurance was discussed, and, at the close of the meeting Mr. Lewis and Mr. Hinge were accorded hearty votes of thanks, to which they suitably responded.

DODGING THE COLUMN

Kinema Manager and Director Fined

Fines of £10 each and costs, £4 11s. 8d., in addition were imposed upon two Newcastle men on Friday last, May 23, for misrepresentation of employment in relation to National Service.

Arthur Woolf, kinema manager, of 122, Osborne Road, Newcastle, had declared that he was a kinema operator, and Maurice Cohen, managing director of the company owning the Imperial, Newburn, had supported the statement.

Percy L. Frankham, who prosecuted for the Ministry of Labour and National Service, said it was alleged that Woolf was employed as manager at the Imperial kinema and that he attended at the Employment Exchange on July 29 last and declared he was employed at the kinema as operator, whereas his major occupation was that of manager.

At that time kinema operators were reserved from the age of 25 and Woolf was over that age. The occupation of manager was not reserved.

Afterwards, Mr. Frankham continued, when amplification was required Woolf said he was second operator, still not disclosing the fact that he was manager.

Subsequently at the kinema he was asked to operate the machine, but his attempts to do so were not satisfactory, and Woolf eventually said he was very sorry and added, "Couldn't we talk this over quietly?" Later Woolf said he was manager and second operator.

Mr. Frankham said the authorities looked on the offence as a serious one.

He alleged that Cohen signed a form declaring that Woolf was a kinema operator.

E. G. Sykes, barrister, appeared for the defence, which was that Woolf had been trained as an operator and regularly worked in the box. Woolf told the magistrates he was put in medical category 4.

Bristol exhibitors have been asked by the local Seamen's Welfare Officer to send advance programmes to him, in order that they may be available for seamen who are in port.

MANCHESTER SUNDAY OPENING

EXHIBITORS ON THE OFFICIAL RETURN

Insurance for War Damage

RECOMMENDATIONS on the manner of rendering accounts in respect of Sunday entertainment receipts in order to comply with the terms of the Sunday licence are to be made to exhibitor members of the Manchester, Salford and District branch.

This matter was discussed at a meeting of the committee held at Manchester, under the chairmanship of A. Caplan, on May 21.

Comment had been made by members on the great amount of work that would fall on them in making up the accounts, covering Sunday receipts, in the form suggested by the City Treasurer's department. It was agreed that a sub-committee should draft proposals and make recommendations to members on the most suitable way to comply with the wishes of the authorities.

Sunday opening is now more than likely in the towns adjoining and surrounding Manchester. It was reported that the military authority had made a request to the Salford Council.

New Vice-Chairman

A. Caplan being now the acting chairman of the branch in succession to H. D. Moorhouse, it was decided to recommend the next annual general meeting to appoint H. Newbould, of the J. F. Emery Film Circuit, to the office of vice-chairman.

Insurance Precautions

Concerning the War Damage Act, 1941, the meeting was informed that contact had been made with various local authorities to ascertain their particular method of arriving at a valuation.

The committee came to the conclusion that as each kinema would have its own problems to face in arranging its insurance under the Act, it was not possible to lay down any general principles. Their view was that the insurance should be taken out so that where doubt existed of the precise nature of the movable fixtures, they should be included in Part 2 of the schedule in spite of the extra cost involved.

Savings Movement

Dennis C. Walls gave an explanation of how kinemas might usefully ally themselves with the National Savings movement and encourage thrift amongst staffs.

Approval was given to the showing of films to recruit blood donors in connection with the blood transfusion scheme.

Sign Rental Abatement

It was reported that several exhibitors have made application to Manchester Corporation for a suspension of their liability under the terms of their agreements providing for the payment of privilege rentals on electric signs. The Town Clerk of Manchester has promised consideration of the point.

Transport Charge Adjustment

Although contact has been made with Associated Film Carriers with reference to their recent application for an adjustment of transport rates, in view of the changed conditions brought about by Sunday opening, it was reported that no decision had yet been reached on the branch's offer of a compromise settlement. It is intended that the sub-committee should meet representatives of the carriers in the immediate future.

H.O. Grant for S.O.

Satisfaction was expressed with the decision of the Legal Parliamentary and Finance Committee to give financial assistance to the branch in connection with the heavy expenditure which had been incurred in securing Sunday opening. It was pointed out that the branch, by reason of its recent establishment, had not been able to accumulate reserve funds from which to meet the extraordinary expenditure. Sunday opening in Manchester raised questions of national policy.

Next Meeting

Date of the next quarterly general meeting was fixed provisionally for June 20, when it is hoped Lieut.-Colonel Lewis, President of the C.E.A., will find it convenient to attend and to give an address.

Sheffield C.E.A Lunch

Hinge's Good Word for the Renter

ABOUT sixty people, representing all sections of the Trade, attended a luncheon at Sheffield when Lt.-Col. Sydney K. Lewis, national president, and E. J. Hinge, treasurer, were the guests. They were welcomed by Coun. Harold S. Gent, chairman of the Sheffield branch, vice-president J. W. Keeton, and Arnold R. Favell, secretary, and other officials.

Proposing a toast to "The Officers of the C.E.A.," DENNIS C. WALLS (J.F. Emery Circuit) made a complimentary speech in which he said if he could have as many wishes he would ask for the oratorial ability of Lewis; the fearlessness and courage of Mear; the ability to handle figures like Teddy Hinge; the acumen and level-headedness of Speakman, and Fuller's ability to express himself in correspondence. "Had I their collective attributes I should undoubtedly be a superman, but we can congratulate ourselves that we have these virtues in the team we have as our officers.

"We must realise that in these days, particularly, these men have a very heavy burden. Times are not normal. They are called upon at short notice to go about the country for the Trade. More than ever we must feel honoured that they have been able to come to us despite the strain on their time."

The President

Responding with anecdotal references, Mr. Lewis turned to the Sheffield branch, making special reference to Harold Gent. For some time he had been a delegate. If the Sheffield branch was small numerically it was by no means small in importance, for in Mr. Gent, Mr. Favell and Mr. Walls they had three men who had made it a big branch in the Council.

"We have had some excellent presidents in the past—one on my left, Teddy Hinge," continued Col. Lewis. "In my opinion he was one of the greatest presidents the association had the fortune to have, and I think he will be one of the finest treasurers.

"At the end of the year, when, I hope, I shall be succeeded by Bill Speakman, people will be able to say as they have said of Teddy Hinge, 'There goes a man who has done his job to the best of his ability and has done it well.'"

Stainless

Coun. GENT here made presentations of stainless steel pocket knives to Mr. Lewis and to Mr. Hinge, emblems that Sheffield was the centre of the great cutlery and steel industries. He hoped they would be useful for many years to come. In accordance with custom, the recipients tendered halfpennies in return for the gifts.

The Renters

E. J. HINGE introducing his subject in a witty reminiscence, proposed "The Renters." "Why it gives me great pleasure to propose this toast is because during the last few years the relations between renters and exhibitors has shown a big change.

"When I was president of the Association my opposite number was Dave Griffiths. We had a heart-to-heart talk and agreed that mud-slinging days should be ended, except in a chaffing way.

"Now my friend Sydney Lewis will find—as he has already found—that you are now talking to people who endeavour to understand your problems just as we endeavour to understand theirs. That is as it should be. I hope that spirit will long continue."

BERNARD SCHOFIELD (Pathe), responding, said renters were proud that friendly relationships existed between the two sides of the Industry. That relationship had always existed in Sheffield.

L. LUBEY (G.F.D.) proposed "The Ladies," and, charmingly responding, Mrs. Gent said she hoped that all would meet again at an annual dinner in happier circumstances.

George Formby and Peggy Bryan in TURNED OUT NICE AGAIN, the first Ealing production to be released by U.A., which is reviewed in this issue

THE BELOVED ROGUE OF THE "GET - RICH - QUICK WALLINGFORD" ERA TRAPS SPIES IN A FREAK SHOW!
Columbia PRESENTS
Meet BOSTON BLACKIE
CHESTER MORRIS
ROCHELLE HUDSON
Story and screen play by Jay Dratler
Directed by ROBERT FLOREY
A COLUMBIA PICTURE
READ THE TRADE PAPER REVIEWS
COLUMBIA PICTURES

Columbia PRESENTS

Adventure in Sahara

COLUMBIA PICTURES

Daredevils of the desert in a bullet-streaked story of glory... and romance!

Paul **KELLY** • C. Henry **GORDON** • Lorna **GRAY**

Marc Lawrence • Dick Curtis • Stanley Brown

Screen play by Maxwell Shane • Directed by D. Ross Lederman

READ THE TRADE PAPER REVIEWS

WHY

DID THIS SIMPLE ORDINARY MAN.....

become...

THE UNDERWORLD'S PHANTOM TERROR?

Columbia PRESENTS

PETER LORRE in THE FACE BEHIND THE MASK

COLUMBIA PICTURES

READ THE TRADE PAPER REVIEWS

with **EVELYN KEYES • DON BEDDOE • GEORGE E. STONE**
Screen play by Allen Vincent, Paul Jarrico • Directed by Robert Florey • A COLUMBIA PICTURE

TOP-NOTCHERS FROM COLUMBIA

The current Trade show schedule sponsored by Columbia is one of the most attractive in the history of the Company. In the same batch as ADAM HAD FOUR SONS are three other box-office offerings, scenes from which are depicted above. (1 & 2) Chester Morris, Rochelle Hudson and Constance Worth in MEET BOSTON BLACKIE. (3 & 4) Jack Holt, Stanley Fields, Vicki Lester, Paul Fix and Hobart Cavanaugh in THE GREAT PLANE ROBBERY. (5 & 6) Peter Lorre and Evelyn Keyes in THE FACE BEHIND THE MASK

NAMES in the NEWS

Cecil L. Hodgkinson, the well-known Lancashire musician, returned to the kinema Industry on his recent appointment to the important position of general manager of Empire Enterprises (Morecambe), Ltd., which includes the full control of the Empire and the Arcadian theatres, the Floral Hall and the Arcadian Café. Mr. Hodgkinson is the son of the late Lawrence Hodgkinson, general manager of the Victoria Theatre, Hartshill, Stoke-on-Trent (14 years), and for several years chairman of the North Staffs Branch of the C.E.A. and chairman of the Benevolent Fund in that district. Nine years ago he was general manager of the Plaza, Fenton, which he left to take up the position of musical director for a number one touring production. He met with great success, but was offered the general management of a small cricuit of kinemas in County Durham. During this time he also acquired the full control of a large hotel in Sunderland. In 1934 he was appointed director of music at the Winter Gardens, Morecambe. From there he did over two hundred broadcasts, and was also accompanist for the B.B.C. "Works Wonders." Mr. Hodgkinson states that he is very happy to return to the kinema Industry and is looking forward to a long run with his new firm.

Since the recent reopening of the Forum (A.B.C.), Liverpool, whose manager, R. F. Scott, is still in hospital under treatment for a fractured ankle, **F. W. Stollard,** manager of the Regent, Knotty Ash, Liverpool, has been assisting in the management of this fine theatre. The resident assistant manager (or manageress) is **Miss M. J. Downes,** who in April last was promoted from the position of cashier. Mr. Scott is getting on quite nicely, thank you!

R. G. Egerton, manager of the Barcliff, Denton, has joined the Police War Reserve. Since Denton's newest kinema opened in November, 1939, he has made many friends. He has been in the show business since he was 21.

E. A. Gislingham, manager for the past five years of the Gaumont Palace, Cheltenham, has joined the R.A.F. Before leaving he was presented by Circuit Manager A. E. Case with a Westminster chiming clock subscribed for by the staff.

R. J. Standin has succeeded Arthur Groves, who has joined the R.A.F., as manager of the Regal, Bury, Lancs. It is Mr. Standin's first position in the Industry. He has been manager-director of the Bury and District Poster Advertising Co.

John E. Lake, formerly of the Regal, Littleport, has been appointed manager of the Regal, Raleigh, for the F. W. Allwood Circuit, in succession to W. Peet Leslie, who has left for another job. Before he left Littleport, where he was chief A.R.P. warden, he was able to hand £9 to the C.T.B.F. as the result of a special appeal. At Raleigh he has been elected to the publicity committee of the local War Weapons Week.

Miss May Bill, who succeeds E. Graham Handford at the New Erdington Picture House, is well-known in that area of Birmingham. For several years she was head cashier at the Palace, High Street, Erdington, while for the past twelve months she has successfully fulfilled the duties of relief manageress at the Pavilion, Wylde Green, Sutton Coldfield.
M and M

F. Mobbs, manager of the Dominion, Southall, since November, 1937, has joined the R.A.F. His place at Southall is taken by **R. J. Reed,** from the Ritz, New Southgate. Mr. Reed has been in the Trade over 21 years, having at one time been general manager of Cinema House and later joined Union Cinemas. Halls he has controlled include the Langham, Pinner, and the Wembley Regal.

Another recent recruit to the Forces is **H. J. Cowlrick,** who was in charge of the Queen's, Cricklewood, for more than ten years, and is replaced there by **C. C. Wherley** who, besides serving at times as studio and property manager on the production side, has managed many important halls in and around London, including several on the Hyams circuit and most recently the Edgware Road Odeon.

David Wright, manager of G.-B.'s Colchester Hippodrome, has joined the R.A.O.C., and is succeeded by **Edward L. Groves,** from the Scala, Wolverhampton.

Harold Arnold, one of the old-timers of the stage and kinema, has been appointed manager of the Hippodrome, Derby, in succession to **R. H. Burslem.** He was formerly at the Astoria, Old Kent Road, and he tells the KINE. "I believe in miracles; my home has been bombed, my theatre has been bombed, but my wife and I are still O.K."

Basil Fortescue, well-known kinema manager, who lived for many years in Folkestone, where he managed at various times the Playhouse, Central and Savoy, later opening the Regent, Dover, is now booking films for all Harry Bentley houses.

W. H. Wilson, of Blackburn, who has been appointed manager of the Hippodrome, Bury, in succession to **F. Darcy,** is a bass-baritone entertainer and holds a diploma of the London College of Music. He was formerly manager of the Olympia, Blackburn.

Another Bury change is the appointment of **R. J. Standen** to the Regal.

Brian Aherne and Kay Francis in THE MAN WHO LOST HIMSELF, which G.F.D. will Trade show on Monday, June 9

A.B.C. RUMOURS CAUSE ACTIVITY

Future of Maxwell's Holdings

BRITISH LION IN DEMAND

THERE was a fair amount of activity in the kinema share market during the past week. This was particularly noticeable in the Associated British Picture Corporation group following reports of negotiations for the sale of over 4,000,000 shares held by Mrs. Maxwell, wife of the late John Maxwell.

On balance the ordinary shares of the company were 1½d. higher at 5s. 6d., while the preference shares rose 9d. to 14s. 6d., and the 5 per cent. debentures £1 to £92.

British Lion were also in demand, and rose from 3s. to 3s. 6d.

Gaumont debentures were £2 better at £62, while Odeon 5 per cent. debentures were also £2 higher at £73.

There were some advances in the P.C.T. group, where the 7½ per cent. preferred ordinary rose 3d. to 11s. 6d., the "B" preference 3d. to 16s. 6d., and P.C.T. Construction 7 per cent. preference 1½d. to 19s. 6d.

Moss' Empires ordinary were 6d. better at 12s. 6d., but the preference lost 10½d. at 12s. 10½d.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	31/3	31/3	
Assoc. Brit. Pic. Corp. 5 ord.	5 4½	5/6	+ 1½
" 6% Pref.	13 9	14 6	+ 9
" 5% Debs.	£91	£92	+ £1
A.P.P.H. Ord.	5 1½	5/-	- 1½
Baird Tele. 20% Pref. Ord.	2/6 - 3	3	
" Defd. Ord. 2/6	- 1½	2½	+ ½
Brit. & Dom. Films £1	- 2½	2½	
Brit. Lion Pref. 10	3/-	3/6	+ 6
Capital & Prov. News 5	9	9	
Gaumont British Ord. 10	1 7½	1 7½	
" "A" Ord.	-/6	6	
" 5½% 1st Pref.	5 9	5 9	
" 4½% New Debs.	£60	£62	+ £2
General The. Pref.	1/10½	1/9	- 1½
" 6½% 1st Mort. Deb.	£63	£63	
Mde. Tussaud New 1/- Def.	- 6	- 3	3
" £1 Prefd. Ord.	2/-	2/1½	+ 1½
Moss Empires £1 Ord.	12/-	12/6	+ /6
" £1 Cum. Pref.	13/9	12/10½	— + 10½
Odeon 5/- Ord.	5/-	5	
" 6% Cum. Pref.	11/-	11/-	
" 5% Debs.	£71	£73	+ £2
P.C.T. 7½% Ptg. Pf. Ord.	11/3	11/6	+ 3
" Cum. "A" Pref. £1	18/9	18/9	
" "B" Pref. £1	16/3	16/6	+ 3
" Const. 7% Pref.	19/4½	19/6	+ 1½
Sound City 6% Pref.	2/3	2/3	
Stoll Th. Corp.	-/6	-/6	
Twentieth Cent. 6% Pref.	-/3	-/3	
Union Cinemas Ord.	-/2½	-/2½	
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	-/10	-/10	—
Union Cine. Sub. Props. 6% Pf.	10/6	10/6	

£1 shares unless otherwise stated. * Nominal.

PURCHASE OF ABERDEEN CIRCUIT

Share Changes

DEAL RATIFIED BY SHAREHOLDERS

RESOLUTIONS making alterations to the Aberdeen Picture Palaces' articles of association as a result of acquisition by James F. Donald (Aberdeen Cinemas, Ltd.) were adopted at an extraordinary meeting of the shareholders on Friday. Each of the company's £1 ordinary shares is divided into an ordinary share of 10s. and a cumulative preference share of 10s.

Messrs. Donald sought to acquire at least 51 per cent. of the ordinary shares, and more than the necessary proportion of consents for the transfer of these has been obtained.

The purchasers' offer was a payment of £1 2s. 6d. per ordinary share transferred, interest at 12 per cent. on the preference shares, and, on a winding up of the company, repayment of preference shares a premium of 10s. each.

Another clause in the offer was that a dividend of 6 per cent. should be paid to ordinary shareholders at the date of acceptance out of the profits for the year ending January 31, 1941.

Three of the present directors of the company will retire, and the four Messrs. Donald will become directors of the company, and have full control of the management.

Two directors will represent the preference shareholders on the board.

"SIS HOPKINS" PRINT IN ENGLAND

A Great Picture—says S. W. Smith

A PRINT of the long-awaited Republic offering, "Sis Hopkins," starring that sensational Hollywood find Judy Canova, has now reached the offices of British Lion.

The considered opinion of S. W. Smith, who immediately saw the picture, is that this $750,000 Republic offering "surpasses wildest expectations. To my mind," says Mr. Smith, "the enthusiastic American reviews with which the picture has been deluged, following its St. Louis première in America, are but a moderate estimate of the picture's intrinsic entertainment qualities."

The picture, which is the first sound filmisation of the famous play "Sis Hopkins," which ran in America for over 15 years, introduces three widly contrasting songs. One is a dance of ancient Egypt through which Judy Canova warbles a Cleopatra love lament. Another is a classical French minuet, which speeds up to jazz time when Judy and Jerry Colonna appear as Marie Antoinette and Louis XVI respectively. The third number is a modern American ballroom number. Judy Canova also sings a grand opera selection to the accompaniment of a 60-piece symphony orchestra.

The full cast of this Republic-British Lion opus is as follows: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna, Susan Hayward, Katherine Alexander, Elvin Allman, Carol Adams, Lynn Merrick, Mary Ainslee, Charles Coleman, Andrew Tombes, Charles Lane, Byron Foulger, Betty Blythe and Frank Darien.

Gordon O'Connell, for many years sales manager to Winads, is now sales manager to Wallace Publicity, Ltd., of 113-117, Wardour Street. In addition to the very successful "Signs of the Times" series, the company is developing new activities, announcement of which will be made in the very near future.

Trade Wedding

MANAGER WEDS MANAGERESS

Linwood Erroll Watson, manager of the Regal, Dovercourt, and **Enid Bertha Lock,** manageress of the Palace at Harwich, were married at Swaffham Parish Church. They were the recipients of gifts from the staffs and also of cheques from Dougle F. Bostock, proprietor of the halls they manage.

How "Tobacco Road" Was Made

GREAT PIECE OF FILM REALISM

DETAILS of the production of "Tobacco Road," the picturisation of the famous American stage play recently Trade shown, have been disclosed by 20th-Fox.

A hundred years ago Tobacco Road ran through the richest cotton and tobacco plantations in the whole south, past fine, stately homes that the Lesters themselves built and lived in. Then came a time when the land fell fallow and became worse and worse and the fine homes fell into ruins. But the Lesters stayed on to starve rather than leave the land they loved.

"Tobacco Road" is, in a sense, pitiful, yet, above all, a powerful story of these descendants of the early, prosperous squatters, forgotten in the rush of mad commercialism, and only to be discovered again when powerful banking interests assume title to their lands.

Rich in emotion, making a powerful appeal to sentiment, it is also interspersed with patches of down-to-earth at times almost ribald humour.

Screen Realism

It is, perhaps, its quality of realism that has earned for the stage play an all-time longevity record and will secure for the film an equally prominent place in motion-picture annals. The stage play, "Tobacco Road," was originally presented in New York City eight years ago and has played continuously ever since.

Casting for the film was no easy job. To veteran character actor, Charley Grapewin, went one of the "fattest" parts in film history—that of Jeeter Lester. Marjorie Rambeau was chosen as the evangelical sister Bessie. Gene Tierney's portrayal of Ellie May is said to rank with the greatest. William Tracy has the top rôle of his career as Dude Lester. The rest of the cast was picked with equal care, with Slim Summerville, Dana Andrews, Ward Bond, Grant Mitchell and Zeffie Tilbury in other important rôles.

John Ford has done a brilliant piece of direction.

S.O. CONTRIBUTIONS AND C.T.B.F.

Appeal for Share of Proceeds

Application has been made to the Lowestoft Corporation General Purposes Committee that the C.T.B.F. should be placed on the list of charities benefiting from Sunday opening.

At the present time the whole of the contributions were granted to the hospital, but the committee agreed to go into the matter at the next meeting.

Sunday contributions during the past year at Margate amounted to £164 8s. 1d. Only £5 of this amount goes to the C.T.B.F.

£1,600 from Hampshire

According to a report of the Hampshire County Council, the sum of £1,590 is available for charity as a result of Sunday opening in the county.

At Gravesend £568 has been distributed to charities.

KINEMA ARCHITECT'S NEW PARTNER

Harry W. Weedon, the well-known kinema architect, of 129, Lordswood Road, Harborne, Birmingham, announces that an addition has been made to the partnership of his firm, Arthur L. Hall, A.R.I.B.A., formerly chief assistant, having became a partner.

United Artists Wartime Sales Convention, 1941, held at the Bull Hotel, Gerrards Cross, on May 24. Seated at the centre table from left to right are: S. Jackson, Major R. P. Baker, T. E. Carr and Michael Balcon. High spot of the Convention was the celebration of United Artists-Ealing Studios agreement

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Adventure in Sahara (Columbia)—American.	57 min. (A)	Paul Kelly, ... C. Henry Gordon, Lorna Gray.	Far-fetched Foreign Legion story, thin and unconvincing. Alleged brutality of commandant basis of plot.	Might find favour in industrial districts. Nothing injurious to youngster..
Always a Bride (Warner)—American.	57 min. (U)	Rosemary Lane, ... George Reeves, John Eldridge.	Amusing matrimonial comedy rather talkative but good wisecracks and situations.	Good support for any hall. Harmless for juveniles.
Case of the Black Parrot, The. (Warner)—American.	59 min. (A)	William Lundigan, ... Maris Wrixon, Paul Cavanagh.	Rather complicated but quite ingenious murder mystery well acted and brightly dialogued.	Good booking of its type for support.
Devil and Miss Jones, The (RKO-Radio)—American.	98 min. (U)	Jean Arthur, ... Robert Cummings, Charles Coburn.	Brilliant comedy of store life, human and understanding in direction and acting.	First-rate booking for all halls.
Doomed Caravan (Paramount)—American.	60 min. (U)	William Boyd, ... Minna Gombel.	Hopalong Cassidy drama with all the ingredients of a first-class Western; fires, robberies, ambush, gun play and magnificent riding. Action and thrills throughout the picture.	Popular booking. A joy for Western fans.
Face Behind the Mask, The (Columbia)—American.	68 min. (A)	Peter Lorre, ... Evelyn Keyes, George E. Stone.	Highly coloured thriller with a sentimental base. Story not too convincing, but acting sound and technical presentation adequate.	Title and star booking for the masses. Hardly suitable for youngsters.
Footsteps in the Dark (Warner)—American.	95 min. (A)	Errol Flynn, ... Brenda Marshall, Ralph Bellamy.	Murder mystery comedy drama, telling of the adventures of a society amateur sleuth. Story a little sketchy, but acting smooth, staging elegant, climax exciting and feminine angle obvious. Star values strong.	Attractive and novel general booking. Nothing to harm youngsters.
Free and Easy (M-G-M)—American.	56 min. (U)	Robert Cummings, ... Ruth Hussey, C. Aubrey Smith.	Society comedy talking piece adapted from Ivor Novello's stage success. Story frivolous, but staging elegant and cast values exceptional.	Obvious star comedy bet. Safe for youngsters.
Great Plane Robbery, The (Columbia)—American.	54 min. (U)	Jack Holt, ... Stanley Fields, Vicki Lester.	Thick-ear gangster melodrama, with popular trimmings. Story straightforward, cast virile and direction resourceful.	Cast-iron programmer for the nine-pennies. Nothing to harm youngsters.
High Sierra (Warner)—American.	100 min. (A)	Humphrey Bogart, Ida Lupino, ... Joan Leslie.	Gripping gangster melodrama with psychological asides. Characterisation very good, direction showmanlike and locale picturesque. Culminating thrills terrific.	Very good general booking. Not for youngsters.
Keeping Company (M-G-M)—American.	80 min. (U)	Frank Morgan, ... Ann Rutherford, John Shelton.	Domestic comedy drama, the first of a new series. Story both slight and conventional, but acting natural, atmosphere convincing and direction understanding and showmanlike. Feminine appeal obvious.	Attractive two-feature programme booking, particularly for the family and youngsters.
Lady With Red Hair (Warner)—American.	78 min. (A)	Miriam Hopkins, ... Claude Rains, Richard Ainley.	Period romantic drama of the theatre. Story authentic, human and colourful, acting superb and direction artistic and showmanlike. Feminine appeal strong.	Outstanding general booking. Unlikely to appeal to youngsters.
Meet Boston Blackie (Columbia)—American.	60 min. (A)	Chester Morris, ... Rochelle Hudson.	International spy mystery. Plot unveiled by jewel thief while evading arrest. Ingenious story, tense excitement and action from the opening shot.	First-rate thriller. Good for the family.
Round-Up, The (Paramount)—American.	88 min. (U)	Richard Dix, ... Patricia Morison, Preston Foster.	Outdoor marital melodrama set in a colourful early nineteen hundred atmosphere. Plot a little old-fashioned but teamwork vigorous, by-play colourful, thrills realistic and settings picturesque.	Very good popular booking. Safe for youngsters.
Strawberry Blonde (Warner)—American.	93 min. (A)	James Cagney, ... Olivia de Havilland, Rita Hayworth.	Colourful comedy drama of the gay nineties, adapted from the early talkie success, "One Sunday Afternoon." Treatment original, acting good and musical relief effective	Cast-iron popular booking. Should not harm juveniles.
That Uncertain Feeling (United Artists)—American.	81 min. (A)	Merle Oberon, ... Melvyn Douglas, Burgess Meredith.	Polished marital comedy drama presenting a new and piquant slant on this marriage business. Story clever, Lubitsch's direction brilliant and teamwork splendid.	Excellent comedy booking. Not for youngsters.
Topper Returns (United Artists)—American.	87 min. (A)	Joan Blondell, ... Roland Young, Carole Landis.	Riotous crazy comedy thriller with a spooky house background. Story novel, exciting and excruciating; teamwork resourceful, direction neat and photography brilliant. Title values obvious.	Excellent popular booking. Should not harm youngsters.
*Turned Out Nice Again (United Artists)—British.	81 min. (U)	George Formby ... Peggy Bryan, Elliot Mason.	Fast moving domestic comedy, decorated with music and song. Story bright and human. Star's performance great, support good, staging excellent and numbers snappy.	Capital comedy booking. A certain money spinner for all classes and ages.
† Western Union (20th Century-Fox)—American.	93 min. (U)	Robert Young, ... Randolph Scott, Virginia Gilmore.	Spectacular period outdoor melodrama, photographed in Technicolor. Story mainly authentic, action smooth, characterisation robust and thrills gripping. Colour photography faultless.	Excellent general booking. Great for youngsters.
*While Parents Sleep (Equity-British)—British. Re-issue.	73 min. (A)	Jean Gillie, ... MacKenzie Ward, Enid Stamp-Taylor.	Actionful comedy with bright humorous story, intriguing situations and happy finale. Reviewed in KINE. Sept. 5, 1935.	Family entertainment. An amusing programme filler.

* A British Picture. † In colour

REVIEWS FOR SHOWMEN

Western Union

20th Century-Fox. American (U). Photographed in Technicolor. Directed by Fritz Lang. Featuring Robert Young, Randolph Scott and Virginia Gilmore. 8,491 feet. Release not fixed.

SPECTACULAR period outdoor melodrama, photographed in Technicolor, telling of the thrilling adventures of those sturdy and intrepid pioneers who faced fearful odds to blaze the trail for telegraphic communication from coast to coast.

The comedy relief is somewhat ingenuous and the romantic interest peters out after a promising start, but the actual tale bears the stamp of authenticity, the pace generally is smooth, the thrills, represented by exciting skirmishes with Indians and white marauders, are shrewdly spaced, the characterisation is keen, the climax is gripping and, above all, the colour photography is superb.

In short, its strong points so overwhelmingly preponderate that capital outdoor entertainment for the masses, family and juvenile, is clearly indicated. Star and title values generously support the verdict. Excellent general booking

Story.—Edward Creighton, surveyor for the Western Union Telegraph Company, is seriously injured when his horse falls on him. Vance Shaw, a man with an obvious past, saves Creighton's life. When Creighton's caravan moves westward across the prairie Shaw is engaged as scout. Richard Blake, a Harvard graduate, also signs up as surveyor.

Soon Shaw and Blake are rivals for Sue, Creighton's sister. Before long the caravan is raided both by hostile Indians and outlaws of the Confederate forces. Shaw and Jack Slade, leader of the plundering outlaws, are seen together, and Creighton and Blake believe that Shaw is hand-in-glove with the robbers. Ultimately, it is disclosed that Shaw and Slade are brothers. Shaw is, however, a reformed character, and he shoots it out with his brother, following an attempt to burn out the caravan. He dies, thereby making things easy for Blake and Sue.

Acting.—Robert Young seizes every opportunity as the educated and ingratiatingly audacious Blake; Randolph Scott is effective, in contrast, as Shaw; and Virginia Gilmore has her moments in the small rôle of Sue. Dean Jagger, Barton MacLane, John Carradine and Slim Summerville are the most prominent of the sound supporting cast.

Production.—The story moves at a steady gait through picturesque and hostile country, and its thrills, punctuated with appropriate, if ingenuous, comedy, and fugitive expressions of spirited romantic rivalry, accentuate with showmanship its stern and spectacular illustrations of the inevitable march of progress and the triumph of man over himself as well as adverse circumstances.

Resourceful technical presentation, aided by the wide and glittering resources of Technicolor, and powerful and versatile acting, apply the master and culminating touch. The finished article is Zane Grey in irresistible box-office dress.

Points of Appeal.—Full-blooded story, popular light relief, picturesque scenery, spectacular thrills, gripping climax, superb Technicolor photography, intriguing title and box-office cast.

Turned Out Nice Again

United Artists. British (U). Directed by Marcel Varnel. Featuring George Formby, Peggy Bryan and Elliot Mason. 7,250 feet. Release not fixed

LAVISHLY mounted, fast-moving domestic comedy, a monumental mirthquake, gaily festooned with the popular and versatile star's inimitable comicalities and imbecilities. The story, one of big business and marital vicissitudes, more than lives up to its optimistic and showmanlike title, and George Formby laughably and jealously guards his big box-office reputation. The popular supporting players and director, too, are on their toes.

The song numbers are catchy and the technical presentation is excellent. The complete picture is the best and the most excruciating of the never-failing Formby's. Capital comedy booking, a certain money-spinner for all classes.

Story.—George Pearson, a shy, simple youth, employed by the Dawson Underwear Company, is given an unexpected rise. He celebrates his good fortune by marrying Lydia, attractive niece of a pigeon-fancier. Mrs. Pearson, George's possessive mother, does not take too well to Lydia. Dawson's have go-ahead rivals in the McKinleys and George is sent to represent his firm at the Underwear Exhibition.

Nelson, the McKinleys' unscrupulous manager, gets George tight and sells him the rights of a yarn which he believes to be valueless. George's escapade gets him the sack. Meanwhile, Lydia is fed up with Mrs. Pearson's bickering and decides to leave home. Just as things look really black for George the yarn turns out to be worth a fortune. Nelson tries to regain possession, and the McKinleys and Dawsons bid against each other for it. Lydia, who has a business brain, returns to look after George's interests, and an exciting climax sees husband and wife not only reconciled, but in the money.

Acting.—George Formby proves himself to be a good character actor, as well as a versatile and inimitable comedian, as George. He also puts over a song as only he can. Peggy Bryan is an attractive and spirited Lydia, and Elliot Mason is very true to type as George's mother.

Edward Chapman, Mackenzie Ward, O. B. Clarence and Ronald Ward complete a resourceful and eager team in direct support.

Production.—The story not only paves the way to a number of really good gags and a suspenseful climax, but takes full cognisance of the importance of the human note. The funniest sequences are the ones in which George is given unexpected promotion, in which George gets a little out of hand at a trade dinner, the one in which Lydia tells the tight-fisted Dawson where to get off, and the climax, in which George is only narrowly saved from parting with his yarn for a mere song.

All these are cleverly interspersed with intimate and tender domestic touches. They, moreover, give irresistible contrast to the robust and, at times, inoffensively ribald humour. Gay songs effectively punctuate the whole.

Points of Appeal.—Bright, cheery and human story, great performance by George Formby, first-rate support, snappy numbers, excellent technical presentation, good title and box-office star values.

The Devil and Miss Jones

R.K.O.-Radio. American (U). Directed by Sam Wood. Featuring Jean Arthur, Robert Cummings, Charles Coburn, Spring Byington. 9,000 feet. approximately. Release not fixed.

THERE have been a lot of films dealing with American store life, but none more human or entertaining than this one. It is grand stuff for all classes and halls, and can be unhesitatingly recommended as a sure-fire hit.

The story of a wealthy employer who goes himself to see the conditions under which his employees work and to suppress an attempted strike, is treated lightly, but it has a more serious note behind its fooling which is excellently brought out.

Whilst all the acting is good, it is mainly a triumph for Charles Coburn, who plays the employer out for revenge, but finds himself converted.

Story.—Merrick, one of the world's wealthiest men, discovers that there is unrest at one of his stores, and replacing the detective detailed to find the malcontents, himself takes a position as a salesman in the shoe department. Mary, a shop assistant, believing him to be hard up, helps him, as does her middle-aged friend Elizabeth.

Merrick soon finds that the leader is Mary's fiancé, Joe, and he puts a rod in pickle for him. He also runs counter to a manager who bosses him about. Gradually he comes to see the employees' point of view, and also falls in love with Elizabeth. Then Mary suddenly discovers that he is a detective—or so she believes. However, he vindicates himself by standing up to the management, and finally discloses his identity, with the inevitable happy results.

Acting.—The picture is Charles Coburn's; his performance is a memorable one, extremely human and fraught with unforced humour. In spite of this he does not completely overshadow the acting of a noteworthy cast. Jean Arthur is spirited and wholly attractive as Mary, and Robert Cummings convinces as Joe, an eager young man suffering under a legitimate sense of grievance.

Spring Byington is tender, and motherly as Elizabeth, and the middle-aged romance is as attractive as the young one. Edmund Gwenn scores as the objectionable manager, and S. K. Sakall is well in character as a butler. The supporting cast is flawless.

Production.—The picture is produced by Jean Arthur's husband, Frank Ross, who, with Sam Wood, the director, deserve a large measure of praise for their sympathetic treatment of a subject which in less skilful hands might have been termed hackneyed.

The gradual conversion of the employer, who had looked on his people as morons, with the view that they were really loyal, and intensely human, is cleverly depicted. Pictorial touches add to the excellence of the dialogue, and while at times it gets near slapstick, the direction always keeps one convinced in the characters and their development.

Points of Appeal.—Outstanding comedy, with very human implications. Stars, acting and incisive comedy moments.

(Continued on page 25)

British Lion *presents*

Judy CANOVA

Smash Hit numbers put over in a New Style

Star Cast

JUDY CANOVA
BOB CROSBY
JERRY COLONNA
CHARLES BUTTERWORTH
SUSAN HAYWARD
CAROL ADAMS
LYNN MERRICK
KATHERINE ALEXANDER

SIS HOPKINS

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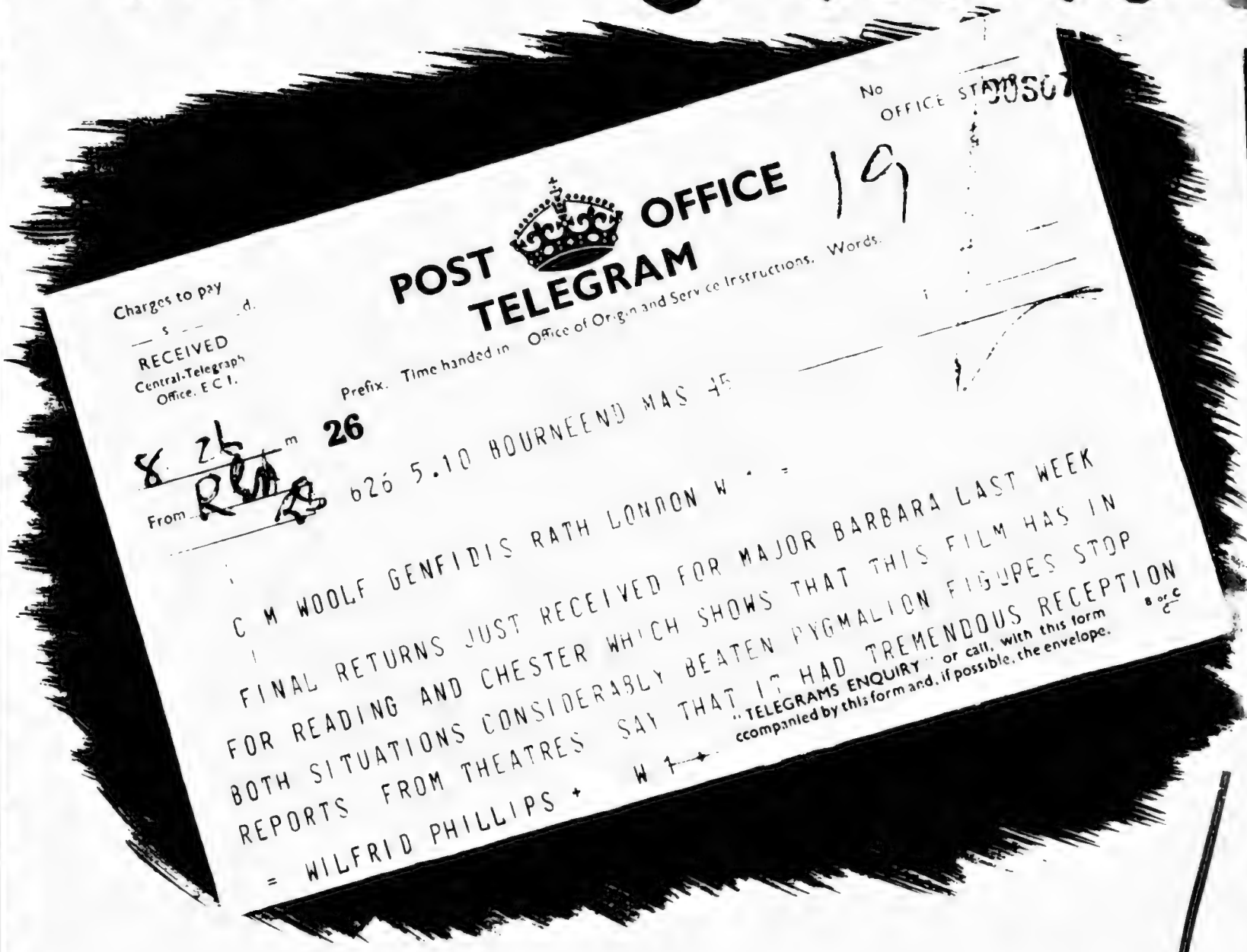
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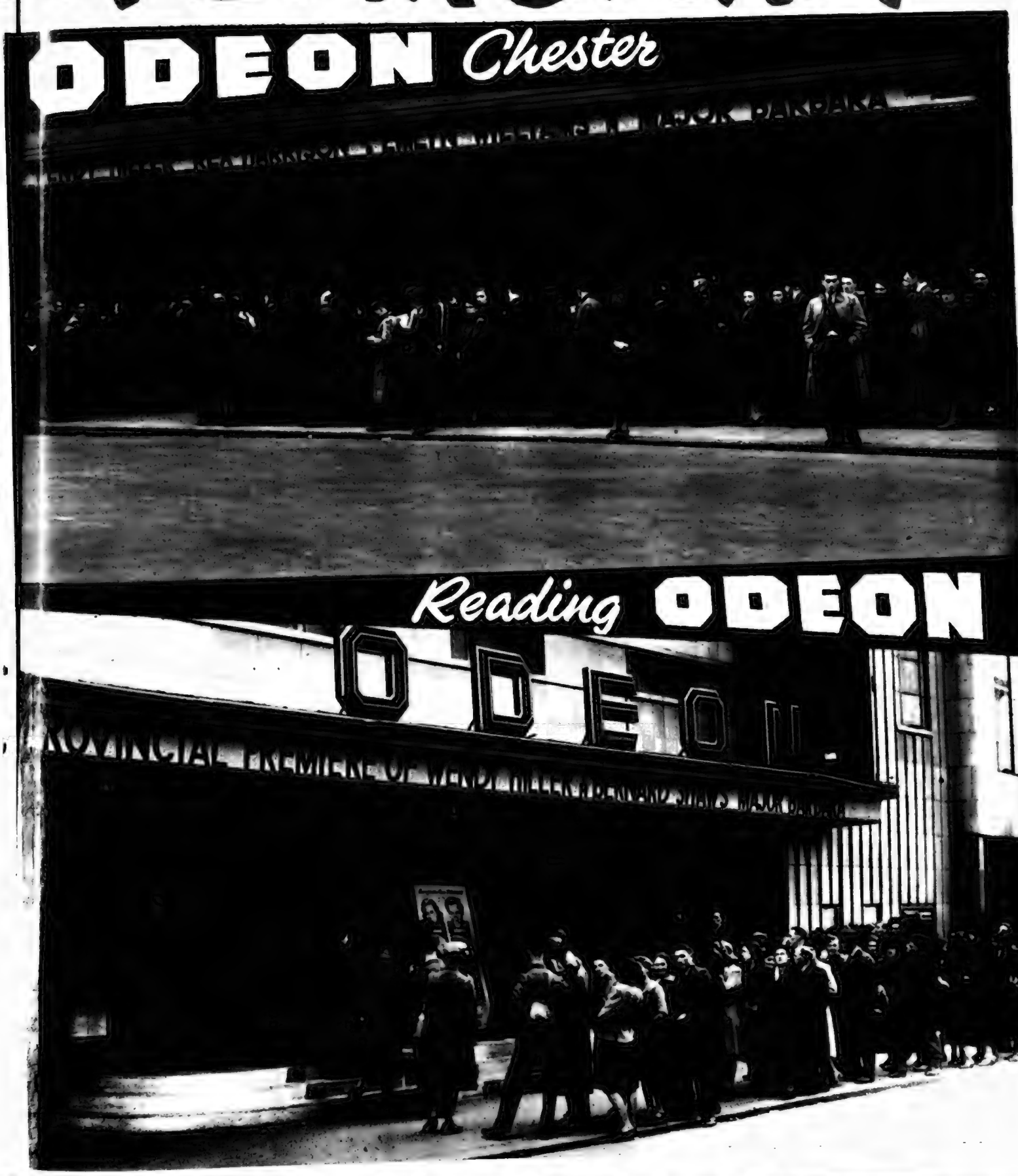

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GENERAL FILM

THE BIG TOUCH-AND-GO PICTURE!

(It's the Lubitsch touch that makes 'em go!)

SOL LESSER *presents*

Merle OBERON *Melvyn* DOUGLAS *in*

Ernst Lubitsch's

THAT UNCERTAIN FEELING

with

BURGESS MEREDITH *and*

ALAN MOWBRAY • OLIVE BLAKENEY • HARRY DAVENPORT • EVE ARDEN •

SIG RUMANN • *Produced and Directed by* ERNST LUBITSCH.

PROVINCIAL TRADE SHOWS

BIRMINGHAM ... Scala...May 29th...10.30 a.m.
CARDIFF ... Empire...May 30th...11 a.m.
MANCHESTER Gaumont...May 30th...10.45 a.m.
NEWCASTLE ... Queen's...May 30th...10.45 a.m.

UNITED ARTISTS

REVIEWS—continued from page 20

That Uncertain Feeling

United Artists. American (A). Directed by Ernst Lubitsch. Featuring Merle Oberon, Melvyn Douglas, and Burgess Meredith. 7,351 feet. Release not fixed.

POLISHED marital comedy, presenting a new and piquant slant on this marriage business. A wealthy husband, a spoiled, neglected wife, and an æsthetic parasite, irresistibly played by Melvyn Douglas, Merle Oberon, and Burgess Meredith, are the principal characters, and they keep crossing each other's paths in circumstances that gaily prove that sex is, and always will be, a powerful, if inscrutable, factor of our life.

At the same time, it knocks for six the intellectual mountebank whose artistic soul is expressed alternatively in self-pity and self-satisfaction. The debunking, as well as the devastating conjugal commentary are in the inimitable hands of Ernst Lubitsch, a grand intellectual frolic. They are more, they are a refreshing and exhilarating draft of vintage champagne. Excellent comedy booking for all classes, and good-class audiences in particular.

Story.—Jill Baker, wife of Larry Baker, a successful insurance agent, visits Dr. Alois Vengard, a psycho-analyst, in search of a cure for hiccups. Dr. Vengard diagnoses marriage trouble, but fails to find a cure. On her second visit Jill makes the acquaintance of Alexander Sebastian, an inhibited piano player.

Alexander, although an æsthetic, is fully alive to the main chance. Jill finds him amusing, and encourages his companionship. Larry soon gets fed up and, after an unsuccessful attempt to resell himself to his wife, decides to give her a divorce. There are further complications, but in the end Alexander goes out on his ear, and Jill and Larry are reconciled. Incidentally, the hiccups vanish with the restitution of conjugal relationship.

Acting.—Merle Oberon is a provocative and attractive Jill, and Melvyn Douglas displays a nice touch as Larry, but easily the best performance comes from Burgess Meredith, as the inhibited Alexander. He never overacts, and his satirical sense is unfailing. Alan Mowbray, Olive Blakeney, Harry Davenport, and Sig Rumann give neat support.

Production.—The opening scenes at the psycho-analyst's, the introduction of Alexander into Larry's home, a business dinner party sequence, in which Hungarians are present, and in which Alexander steals Larry's thunder, the manufacture of divorce evidence, and the reconciliation of husband and wife are sophisticated comedy at their best. What is more, each scintillating scene is part of a dazzling design which makes excruciating copy from the debunking of social and marital discontent and intellectual snobbery. It is Lubitsch at his best.

There is, needless to say, no question about the film's highbrow appeal. Its mass angle is perhaps a little less sure, but, in any case, star and director values should fully safeguard its box-office interests.

Points of Appeal.—Clever and subtle story, brilliant direction, clever characterisation, smart and audacious dialogue, elegant technical presentation, cunning feminine angle, and box-office director and stars.

The Strawberry Blonde

Warner. American (A). Directed by Raoul Walsh. Featuring James Cagney, Olivia de Havilland and Rita Hayworth. 8,640 feet. Release not fixed.

COLOURFUL comedy-drama of the gay 'nineties turning on contemplated revenge. The story is adapted from the stage and early talkie success, "One Sunday Afternoon," but there is little fear of it being recognised. In this version atmosphere and, believe it or not, music are as important as the plot. More important still, the revised script is better all-round entertainment than the original.

The cast, too, is excellent. James Cagney, Olivia de Havilland and Rita Hayworth are at their irresistible best. So is the direction. Add star values and univeral appeal is assured. Cast-iron popular booking, a box-office certainty.

Story.—Biff Grimes, a dental student, and Hugo Barnstead, a fly young man, are rivals for Virginia Brush, a strawberry blonde (a red head). Hugo is the lucky man, and Biff has to be content with Virginia's friend, Amy. Biff and Amy marry, but success is a long time coming to Biff. Meanwhile, the unscrupulous Hugo becomes a wealthy Government contractor. One day Virginia meets Biff and persuades Hugo to give him a job.

Hugo takes advantage of Biff, and when there is an inquiry into the use of faulty material Biff has to take the rap. While in jail he receives his diploma and on his release he sets up in practice. One Sunday afternoon Hugo books an appointment to have a tooth extracted. Biff plans to have his revenge by giving Hugo an overdose of gas, but when he sees Hugo, now a dissipated, wife-ridden wreck, he realises that Hugo has suffered enough.

Acting.—James Cagney displays a nice sense of comedy without destroying character as the vengeful Biff; Olivia de Havilland is a delightful Amy—she shines particularly in two sequences, one in which she poses as a free-thinking champion of woman's rights, and another in which her bluff is called—and Rita Hayworth is very true to type as the glamorous, designing Virginia. Jack Carson also has his moments as Hugo.

Production.—The story, which virtually opens in a dental parlour and ends in one, is told in flashback, and retrospective treatment heightens both its comedy and its drama. The climax, with its apt and energetic reminder that vengeance is not the sole prerogative of man, is laughable as well as significant.

The theme song, "When the Band Plays," is irresistibly reminiscent and gives nostalgic glamour to every sentimental situation. The whole is logical yet gay and refreshing screen entertainment. Incidentally, the fade-out is distinctly novel, the theme song is thrown on the screen and the audience is invited to join in.

Points of Appeal.—Intriguing, exciting and human story, natural comedy asides, clever characterisation, tuneful musical accompaniment, exciting climax, novel fade-out, and star values.

Footsteps in the Dark

Warner. American (A). Directed by Lloyd Nolan. Featuring Errol Flynn, Brenda Marshall and Ralph Bellamy. 8,640 feet. Release not fixed.

MURDER mystery comedy-drama, describing the complications which arise when a handsome society financial expert writes a crime best-seller. The first half is higgledy-piggledy—the line between humour and homicide is not too clearly drawn—but things buck up tremendously towards the finish.

Its exciting climax, obvious feminine angle—Errol Flynn is every inch a ladies' man—and impressive technical presentation, to say nothing of its star values, guarantee it a favourable reception in the majority of halls. Attractive and novel general booking.

Story.—Francis Warren, a society financial adviser, writes a crime best-seller under a fictitious name. Leopold Fissue, a diamond merchant, attempts to blackmail Francis, but before he can get very far he dies. The verdict is death from natural causes, but Francis is certain that Fissue was murdered and robbed. He then sets out to prove to his friend Inspector Mason that his theories are correct. The trail leads to Blondie White, a burlesque singer. Before long she is bumped off.

In the meantime, Rita, Francis's wife, gets suspicious and has her husband watched. She suspects the worst and so does her bungling private detective. Finally, Francis has proof that R. L. Davis, a dentist associate of Blondie, is guilty of both murders and the robbing of Fissue, but he has to risk his life before Davis is brought to book. Following the ordeal he promises Rita that he will never again practise deception, but she takes no chances.

Acting.—Errol Flynn makes a handsome Francis, and it is his appearance as much as his acting that enables him to put the rôle over. Brenda Marshall is adequate as Rita, but the best performances come from Lee Patrick as Blondie White, Ralph Ballamy as Davis, Alan Hale as the police inspector, Allen Jenkins as Francis's vernacular chauffeur, and Lucille Watson as Rita's mother.

Production.—The story gets around, but wide as its perambulations are—it starts in a stately society home, makes frequent visits to a low burlesque show, pops in and out of the police department, and finishes up in a dental parlour—it is not until it is within sight of its goal that it really gets into its stride.

Delayed serious action is, however, considerably offset by the resource of the popular players. Their improvisation keeps farce and crime simmering until the stage is set for the spectacular showdown. The climax, the cast and the strong feminine angle are the film's irresistible master cards.

Points of Appeal.—Involved, but amusing and exciting story, good teamwork, versatile and elaborate staging, strong feminine angle, provocative title, and big star values.

Free and Easy

M-G-M. American (U). Directed by George Sidney. Featuring Robert Cummings, Ruth Hussey and C. Aubrey Smith. 5,009 feet. Released July 21, 1941.

SOCIETY comedy talking piece, or rather curtain-raiser—it runs under the hour—elaborately adapted from Ivor Novello's stage success, "The Truth Game." The characters do not matter much, and the plot even less, but wordy and trivial as it all is, it nevertheless borrows considerable glamour from its popular and talented English and American players.

Its glamour, its convenient footage, feminine angle and, above all, terrific star values give it box-office airs. Obvious star comedy bet.

Story.—Max Clemington, a society youth, and Florian, his father, live by their wits, and not too scrupulously at that. Max falls in love with Martha Gray, an alluring widow equally impecunious. Martha has another suitor in Sir George Kelvin, a wealthy bore, but love triumphs and she and Max, broke as they are, decide to marry.

Florian gambles to give the lovers a start, but loses heavily and hands out a dud cheque. To save his father, Max jilts Martha and proposes to Lady Joan Culver, an immensely wealthy socialite. She accepts him, but before their marriage Max is man enough to tell her the reasons for his proposal. On learning the truth she magnanimously refuses to take him from Martha. To crown the Clemington's good fortune, Florian acquires easy money.

Acting.—Robert Cummings is a likeable young cad as Max, and Nigel Bruce also has a way with him as the unscrupulous Florian. Ruth Hussey makes a glamorous Martha, and Judith Anderson earns sympathy as Joan. C. Aubrey Smith and Reginald Owen, too, make their presence felt, but never was so strong and attractive a cast wasted on such a frivolous story.

Production.—A few bright lines, lavish settings—fashionable night clubs and gambling saloons, palatial ancestral homes and Ascot are visited—and elegant dresses—the women are superbly gowned—are what the film offers in the way of entertainment. The sketchy plot and negligible characters are back numbers pushed farther back by the realities of war. But frivolous and passé as the confection is, it can, we repeat, boast of terrific star values. For this it obviously commands attention.

Points of Appeal.—Attractive cast, elegant staging, occasional witticisms, slight feminine angle, handy footage and exceptional star values.

High Sierra

Warner. American (A). Directed by Raoul Walsh. Featuring Humphrey Bogart, Ida Lupino, and Joan Leslie. 9,100 feet. Release not fixed.

GRIPPING gangster melodrama, concerning not only crime but the mind of the criminal. The story reveals both sides of the killer's character, the human and the inhuman, and the contradictions, cleverly portrayed in Humphrey Bogart's vital yet sensitive performance, provide a sturdy platform for strong and intelligent screen fare. Picturesque Sierra mountain locale, vital supporting characterisation and resourceful direction complete the unique, thrilling and emotionally stimulating crime entertainment. Very good general booking.

Story.—Roy Earle, a killer, is paroled after serving eight years of a life sentence. Through Big Mac, a fence, he goes to a holiday camp in the Sierra mountain country and plans a hold-up. His associates are Babe and Red, a couple of apprentices to crime. Babe and Red quarrel over Marie, an ex-dance hall girl, and Roy has to assert his authority.

Marie falls for him, but he is in love with Velma, a cripple. He gets away with a haul, but Babe and Red are killed. When he goes to convert the jewels into cash Big Mac is dead. In the meantime, he pays for Velma to be cured, only to discover she loves another. In the process of time he returns Marie's love. The two then seek fresh pastures, with a stray dog companion, but Roy is recognised. He makes a dash for the Sierra mountain. Following a short siege he is killed.

Acting.—Humphrey Bogart never makes a false step as Roy. He is not only the best gangster on the screen, but an artist of keen sensibility. Ida Lupino also distinguishes herself as Marie. Joan Leslie, Alan Curtis, Arthur Kennedy, and Henry Hull make a powerful supporting team.

Production.—The picture, which is reminiscent of "The Petrified Forest," both in its psychology and its glorious open spaces atmosphere, wisely resists the temptation to draw conclusions.

The central character is a paradox—incidentally, he is by no means unique in this respect—and his dual mentality is allowed logically to furnish its own heart interest and contribute inevitably to its own violent end. The girl and the dog are merely background. The finished portrait is grim gangster melodrama with a compelling human streak. The superb Sierra mountain scenery gracefully sugars the bitter pill.

Points of Appeal.—Gripping, psychologically sound story, fine acting by Humphrey Bogart, interesting and human detail, picturesque background, subtle feminine angle, powerful climax and star values.

Lady With Red Hair

Warner. American (A). Directed by Kurt Bernhardt. Featuring Miriam Hopkins, Claude Rains, and Richard Ainley. 7,019 feet. Release not fixed.

PERIOD romantic drama of the theatre, based on the stormy but spectacular career of Mrs. Leslie Carter, an actress famous in the annals of the American stage. The central character is, of course, little known to English audiences, but so human and vital is the "success" story, colourful its "behind-the-scenes" trimmings, and illuminating its commentary on the manners and morals of the period—about 1890—that it is well able to stand on its own feet.

Moreover, it is distinguished by some of the best direction and acting—Claude Rains is particularly good—seen on the screen. Outstanding general booking, an artistic triumph of certain good-class and considerable mass appeal.

Story.—Caroline Carter, red-headed wife of a wealthy Chicago socialite, is divorced by her husband. She fights to secure the custody of her small son Dudley, but in vain. Ostracised by her former circle, she goes to New York with the determination to win fame and regain her boy. She forces herself into the hands of David Belasco, the great impressario, and swiftly achieves success. Meanwhile, she and Lou Payne, a struggling actor, fall in love. In her hour of triumph she visits Chicago, and those who come to hiss stay to applaud.

She fails, however, to recapture her son's love. Later, she marries Lou, but Belasco, furious at her putting her personal happiness before her career, washes his hands of her. Without the guiding genius of the maestro she is in one failure after another, but just as her career appears to be at an end Lou persuades Belasco to rehabilitate his former protégé.

Acting.—Miriam Hopkins gives a sympathetic, vital and intelligent performance as the confident, ambitious, self-willed Caroline Carter, and Richard Ainley copes successfully with the difficult rôle as the shy, loyal and sensitive Lou Payne, but good as the entire characterisation is—Helen Westley, Mona Barrie, John Litel, and Cecil Kellaway are also responsible for other telling and convincing cameos—it is Claude Rains' picture. He is magnificent as David Belasco, a part which, of course, is every character-actor's dream.

Production.—The play is not perfectly balanced, for the revenge and mother-love angles are singularly incidental, but the thoroughness of its detail, the accuracy of its atmosphere and vitality, and perfection of its characterisation more than offset its thematic inconsistencies.

The early scenes in a theatrical boarding house, the manner in which Caroline plays Trilby to Belasco's Svengali, the convincing and instructive insight into stage training and technique, the ingratiating and thrilling eccentricities of the Thespian, the neat illustrations of the narrowness of Victorian conventions—all these merge through the brilliant acting and clever direction into a play that is both unusual and artistic. Its artistic conscience by itself entitles it to success. Its humanity and its star and title values should help it to reap its just reward.

Points of Appeal.—Unusual, vital and human story, brilliant acting, clever and amusing detail, imaginative direction, big star values and provocative title.

The Great Plane Robbery

Columbia. American (A). Directed by Lewis D. Collins. Featuring Jack Holt, Stanley Fields and Vicki Lester. 4,909 feet. Release not fixed.

THICK-EAR gangster melodrama, telling of rival interests in the life, or rather death, of an ex-convict racketeer. The tale is not exactly original, and there is nearly as much talk as action, but ample vitality, nevertheless, springs from the energetic acting of popular Jack Holt and the robust supporting team to meet all needs. The title, too, is good, if not exactly appropriate. Cast-iron programmer for the ninepennies.

Story.—Mike Henderson, a private detective, is instructed by an insurance company to protect Joe Colson, a heavily insured ex-convict. Frankie Toller, a gang leader, believes that Colson has a fortune hidden away, and his thugs hi-jack a 'plane in which Henderson and Colson are passengers.

Henderson, Colson, Homer Pringle, another passenger, and the crew are held prisoners while a plot to hold Colson to ransom is being hatched. Later, Henderson is mistaken for a crook. This gives him a chance to counter-plot with Homer. In the grand finale the tables are turned on Toller and his gang.

Acting.—Jack Holt gives a vital portrayal as Henderson, Stanley Fields is responsible for an exuberant portrait in villainy as Toller, and Noel Madison and Hobart Cavanagh are adequate as Colson and Homer. Vicki Lester and Granville Owen make the most of a very secondary love interest.

Production.—An aeroplane figures in the opening and closing sequences, but otherwise the action is restricted mainly to interiors. The antagonists are, however, equally matched, and the battle of wits is no less exciting than the battle of brawn. The two together, coupled with Jack Holt, make good popular entertainment.

Points of Appeal.—Straightforward plot, robust teamwork, good dramatic twists, exciting opening and climax, convenient footage and star values.

Meet Boston Blackie

Columbia. American (A). Directed by Robert Florey. Featuring Chester Morris and Rochelle Hudson. 5,456 feet. Release not fixed.

AN international spy story with a plan to steal the much-coveted bomb-sight, unravelled by a gangster, himself under suspicion of a jewel robbery.

Hustle and action in a quick sequence of murders, arrests and escapes against the background of New York's great amusement centre, Coney Island. Quick-moving drama for the masses, for it is packed with punch from the opening shot to the final showdown.

Story.—As Boston Blackie (Chester Morris) is about to land at New York he interferes to release a girl from the overtures of an undesirable-looking crook and at the same time finds himself arrested as a jewel thief. When he goes to his cabin to pack he finds the body of the man with whom he had just had the altercation in the gangway. The prospect of confronting an additional charge of murder forces upon him the decision to make a getaway until he can clear himself of the charge.

Seeking a solution in Coney Island, he finally unmasks the gang and secures his freedom, but only after hair-raising adventures and escapes to thrill the most blasé critic.

Acting.—Chester Morris as the almost imperturbable crook with a genius for quick decision and instant action is past-master of this type of character acting. With the co-operation of Rochelle Hudson and The Runt (Charles Wagenheim), the cast puts up a breathless performance.

Production.—Whether it be the scenes aboard ship, at Coney Island, awe-inspiring car rides or peeps behind scenes in entertainment booths, the vivid presentation is a grand conception. Plot is good, action fast and furious, and excitement abounds.

Points of Appeal.—The reputation of the star, strong story, and first-class performance by the complete cast.

REVIEWS—continued on page 26a

"NICE GIRL?"

Deanna Durbin with Franchot Tone in the Universal picture NICE GIRL? which G.F.D. will Trade show on Tuesday, June 3, at 3 p.m., at the G.B. Private Theatre, Film House. Walter Brennan, Robert Benchley, Helen Broderick and Elisabeth Risdon are in the supporting cast. William A. Seiter directed

REVIEWS—continued from page 25

The Face Behind the Mask

Columbia. American (A). Directed by Robert Florey. Featuring Peter Lorre, Evelyn Keyes and George E. Stone. 6,122 feet. Release not fixed.

ROMANTIC thriller turning on the unhappy predicament of a scarred Hungarian refugee who is driven to crime to pay the fee of a plastic surgeon, only to find, when it is too late, compensation for his disfigurement in the love of a blind girl. There are lofty aims behind the sensational gangster plot, but the treatment is too serial-like to permit of a convincing compromise.

In other words, beauty and ugliness fail in this instance to form the components of really satisfying entertainment. Star and title values are easily the strongest booking angles. "Programmer" for the industrial masses on its obvious box-office credentials.

Story.—Janos Szaby, a Hungarian refugee, is terribly scarred in a fire shortly after his arrival in America. His repulsive appearance prevents him from getting a job and in desperation he takes to crime to pay the fee of a plastic surgeon. Having turned master criminal, the best the surgeon can do for him is to provide him with a mask.

Meanwhile, he becomes friendly with Helen Williams, a beautiful and trusting blind girl, and their acquaintanceship ripens into love. Janos decides to reform, but his gangster associates have other ideas. In trying to get Janos they kill Helen. Janos takes full revenge, but at the cost of his own life.

Acting.—Peter Lorre acts half of the time with his back to the audience as Janos, but, whatever his position, he finds all his work cut out to make the part ring true. Evelyn Keyes is infinitely more convincing as the blind Helen. The rest of the players are conventional gangster types.

Production.—There is some sympathy for the chequered central character in the opening scenes, and more when tender romance takes the field, but the intervening gangster and horrific sequences are too stereotyped to accentuate with conviction the story's ironic and tragic make-believe. It is a better thriller than it is a sentimental piece, but not outstanding as either. Star and title values are, beyond question, its most powerful selling angles.

Points of Appeal.—Sensational and sentimental story; sincere, if not always convincing, acting; good technical presentation; slight feminine angle; and big title and star values.

Topper Returns

United Artists. American (A). Directed by Roy Del Ruth. Featuring Joan Blondell, Roland Young, and Carole Landis. 7,994 feet. Release not fixed.

RIOTOUS crazy comedy thriller, with a spooky house background, turning on the caprices, physical and spiritual, of an attractive young woman who remains earth-bound long enough to solve the mystery of her own violent end. The picture is the latest of the popular Topper series, but it has very little connection wth its predecessors. Nevertheless, it is the best of the box-office bunch.

The gags are funnier, the thrills are better timed, the double exposure photography is even more ingenious, the dialogue is smarter, the cast is infinitely more resourceful and versatile and the pace is faster. In short, it makes excruciating mockery of the macabre. Excellent popular booking.

Story.—Ann Carrington returns from the Orient to visit for the first time her father, Henry Carrington. She is accompanied by Gail Richards, a wisecracking and attractive friend. Their taxi breaks down and they trick Cosmo Topper, a wealthy man, into giving them a lift. On their arrival at the Carrington mansion they find it charged with mystery and menace. That night Gail is stabbed to death.

She rises, however, as a ghost who can materialise at will, and compels Topper to help her find her murderer. The suspects are many, and to complicate matters Mrs. Topper refuses to let Mr. Topper out of her sight, but Gail's ability to disappear at will serves her in good stead at the end. During a riotous and thrilling grand finale a pretty murder plot is unmasked.

Acting.—Joan Blondell is excellent as the wisecracking, earthbound Gail, Roland Young preserves continuity of character as the original Topper, Billie Burke is effective as Topper's fluttering wife, and Eddie (Rochester) Anderson scores innumerable laughs as Topper's jittery coloured servant. Carole Landis, Dennis O'Keefe, Patsy Kelly, George Zucco, and Dona'd MacBride are equally effective in direct support.

Production.—There is no need to have knowledge of previous Topper pictures to fol'ow and enjoy this. It is complete in itself. The ability of Gail to take spiritual and physical form at will is, of course, the mainspring of the play, but ingenious as it is it does not rely on its invention alone. To make doubly sure, it is backed up by versatile teamwork, resourceful direction, and really smart dialogue. Lastly, it is a triumph of brilliant trick camerawork. It's a novelty with infallible box-office credentials.

Points of Appeal.—Clever, ingenious and versatile story, big thrills, riotous comedy situations, resourceful direction, brilliant camerawork, exciting climax, attractive cast and big title and star values.

The Case of the Black Parrot

Warner. American (A). Directed by Noel M. Smith. Featuring William Lundigan, Maris Wrixon, Eddie Foy, Jun., and Paul Cavanagh. 5,370 feet. Release not fixed.

QUITE an ingenious murder mystery of the "oodunit" variety. It suffers a bit from loose ends and over-complication, but it keeps one well entertained with its surprise element and comedy moments. There is, of course, a romantic interest as well, and altogether the picture affords a very good booking of its type for any two-feature programme.

Story.—Jim Moore, reporter, and his friend, Tripod, travelling from London to New York, get in on a story about a mysterious crook known as "The Black Parrot." Jim learns about him from Paul Vantine, an art collector who believes he has a Buhl cabinet copied from an original by The Parrot, who is an expert faker. The cabinet turns out to be genuine, and on landing arrangements are made with Max Armand, son of the man who sold Vantine the cabinet, to effect an exchange.

Before this can be done things start happening. A strange man is found murdered near the cabinet, and later Vantine himself is killed. There are several suspects, but no clues. Eventually Colonel Piggott, of Scotland Yard, appears on the scene and shows Jim that the cabinet has a secret drawer containing valuable diamonds. This is guarded by a poisoned fang which strikes when the drawer is opened. Hence the deaths of the two men. Paul's niece, Sandy, engaged to Jim, discovers that Piggott is a fake, and he is eventually proved to be none other than Armand in disguise.

Acting.—William Lundigan is virile and pleasant as Jim, and Maris Wrixon is fair as Sandy. Eddie Foy, Jun., provides good comedy as Tripod, and Paul Cavanagh doubles the parts of Piggott and Armand successfully. Support is sound throughout.

Production.—There are more complications to the story than there is room for in the brief synopsis above. They include a French woman in danger of blackmail, whose letters are hidden in another secret drawer of the cabinet. These, of course, provide "red herring" trails.

There is not a great deal of action, but enough to keep the picture from being a purely conversational piece. The opening on the liner is good and arouses the interest for later developments, all of which take place in the Vantine home.

Points of Appeal.—Ingenious mystery story, good acting and bright dialogue.

The Round Up

Paramount. American (U). Directed by Lesley Selander. Featuring Richard Dix, Patricia Morison, and Preston Foster. 7,964 feet. Release not fixed.

OUTDOOR marital melodrama, set in a colourful early nineteen hundred atmosphere and environment. It is homewhat heavy handed in its treatment of its "tangled lives" theme, but, obvious and very Lyceum as much of its action is, it certainly has vitality, pace, versatility and exhilarating spectacle.

These attributes, together with its sound and vigorous acting—the cast is as powerful as it is popular—picturesque scenery and very good photography give its crowded entertainment unquestionable mass appeal. Very good popular booking.

Story.—Steve Payson, a prosperous rancher, marries Janet, an attractive and spirited local girl. Greg Lane, Janet's carefree and not too scrupulous former lover, returns unexpectedly during the wedding celebrations. Later, there is trouble with Apaches who are receiving guns from gamblers and rustlers, and when Janet visits the nearest town Greg finds an excuse to accompany her.

They shop and dance together, but during a call at a fashionable salcon Greg gambles beyond his means, and Janet has to deposit a valuable ring given her by Steve to avoid trouble. Steve eventually learns of the escapade, and he believes Janet is still in love with Greg. Jealousy burns, but in the grand finale, represented by a spectacular fight between hostile Indians, rustlers, and cow-punchers, Greg pays in ful.l his debt to Steve and society.

Acting.—Richard Dix is a trifle wooden as Steve, but Preston Foster makes a likeable tough guy as Greg, and Patricia Morison has her moments as Janet. Don Wilson, Ruth Donnelly, Jerome Cowan, and juvenile Betty Brewer also register in direct support.

Production.—The domestic sequences are a little old-fashioned—the husband is a little too eager to take it on the chin, and the gambling scenes also smack a little of the footlights, but the vigorous outdoor spectacle—there are some really good fights and superb horsemanship—and picturesque scenery, all of which is effectively photographed, more than correct the shortcomings.

Furthermore, shy small-child interest is a shrewd concession to the woman patron. All told, mass appeal is obvious.

Points of Appeal.—Versatile plot, colourful and picturesque staging, fascinating period garb, robust characterisation, engaging smal'-child interest, lusty spectacle, impressive scenery, very good photography, provocative title, and popular stars.

Doomed Caravan

Paramount. American (U). Directed by Lesley Selander. Featuring William Boyd, Minna Gombell and Georgia Hawkins. 5,562 feet. Released August 4, 1941.

A TYPICAL Western of the pre-railroad period when freight-carrying was by horse-drawn caravans and done by individual enterprise. Packed with hard-fought gun battles, superb riding, wonderful outdoor shots of the ranges, and a story full of thrills. Bill Boyd, supported by a hand-picked cast of tough fighters with quick trigger fingers and cowboy seats, makes a film full of appeal to all with the love of adventure and open spaces.

Story.—The woman owner of a freighting business, threatened by a crook rival combine who, with the aid of a gang of outlaws, are endeavouring to secure a monopoly of the trade, solicits the help of Hopalong Cassidy to safeguard her next convoy. Troops sent for the purpose are ambushed by the outlaws, who don the military uniforms and, thus disguised, report for duty with the idea of looting the caravan of specie when well away from the base.

How Hopalong schemes to get help and finally frustrates the dirty work is a fast-action episode of thrills guaranteed to keep attention riveted until the final pitched battle and elimination of the bad men.

Acting.—Bill Boyd as Hopalong Cassidy quick in thought and action, with superlative horsemanship and chivalrous nature, is the living embodiment of Mulford's popular character. Minna Gombell as the lady is adequate in the part of one who knows what she wants and how to get it. All the supporting cast are excellent and impart action sufficient to enthral all Western fans.

Production.—The story is a clever combination of determination by a resolute woman to fight for her livelihood, gangster fights, cowboy humour, all run at breakneck pace to a background of magnificent prairie and mountain scenery. Tense excitement, with everything necessary to please popular taste.

Points of Appeal.—The star's personal popularity, fine acting and horsemanship, plus Minna Gombell's characterisation of a fighting woman with charm, make one of the best of the Hopalong Cassidy series.

Always a Bride

Warner. American (U). Directed by Noel M. Smith. Featuring Rosemary Lane, George Reeves, John Eldredge. 5,206 feet. Release not fixed.

WHILE this matrimonial comedy starts rather slowly, it warms up as it goes along, and introduces many amusing situations between a girl whose parents want her to marry a rich man and a young ne'er-do-well whom she really loves.

Dialogue, if there is rather a lot of it, is, nevertheless, bright, and the acting generally is good. Altogether it provides a good supporting feature which should prove welcome at any hall.

Story.—Alice Bond, urged by her parents, becomes engaged to wealthy Marshall Winkler; she really loves shiftless Michael Stevens. By using guile Michael manages to break up the engagement and marry Alice himself, much to her parents' disgust. He gets into debt, and his in-laws demand that he get a job or else a divorce.

A crooked major decides to run him as a dummy opposition in an election. Michael exposes the racket wins the mayoralty and his in-laws' respect.

Acting.—Rosemary Lane has charm and intelligence as Alice, and a breezy performance comes from George Reeves as Michael. John Eldredge is excellent as the self-rigateous Winkler. As Alice's parents, both Virginia Brissac and Francis Pierlot score.

Production.—It is some little while before one gets into the swing of this picture, because too much time is taken up in presenting the situation from which the plot springs. However, it makes up in good measure for a poor start, and ends in fine style with the election.

Characters are well drawn. Michael, an unblushing flatterer, pulls a fast one by using his blarney on Marshall. These sequences prove to be some of the most amusing in the picture.

The domestic note is convincing, and the humour is accentuated by the human touch.

Points of Appeal.—Stars, piquant comedy with bright lines, and amusingly novel situations.

Keeping Company

M-G-M. American (U). Directed by S. Sylvan Simon. Featuring Frank Morgan Ann Rutherford, and John Shelton. 7,227 feet. Release not fixed

DOMESTIC comedy drama with a triangle theme, the first of a new family series. It hasn't the star values or the exuberance of the Judge Hardy saga, but within its limits, it is both human and amusing. Its amiable and ingratiating power lies in the accuracy of its characterisation, its understanding direction and the kindly intimacy of its detail.

Another and even more promising asset is its cunningly cultivated and sustained feminine angle. Attractive two-feature programme booking, particularly for the family and youngsters.

Story.—Mary Thomas, the eldest of Mr. and Mrs. Thomas's three daughters, marries Ted Foster, a young motor salesman. Shortly after their marriage, Anastasia Atherton, one of Ted's former flames, goes all out to recapture her old swain. Ted does his best to resist Anastasia's tireless advances, but he plays his hand rather badly. Before long he not only loses Mary, but jeopardises his business career.

When things are at their worst, Mr. and Mrs. Thomas and Mrs. Foster, Ted's mother, decide to take a hand. Their understanding and experience eventual'y pave the way to Mary and Ted's reconcilation.

Acting.—Ann Rutherford and John Shelton act quite naturally as the chequered young married folk, Frank Morgan, Irene Rich, and Sara Haden register as the three parents, and Virginia Weidler makes her presence felt as Mary's wily young sister. Gene Lockhart heads an equally competent supporting cast.

Production.—The story shows how easily jealousy can blight early married life, and how parental understanding and experience can help youth to weather its first storm.

Naturaly acted, skilfully directed, and set in a convincing atmosphere, the picture has, in its own unpretentious way, the power to please all, and women in particular.

Points of Appeal.—Slight, but bright and tender story natural characterisation, competent direction, strong feminine angle, provocative title, and star values.

Adventures in Sahara

Columbia. American (A). Directed by D. Ross Lederman. Featuring Paul Kelly, C. Henry Gordon, and Lorna Gray. 5,130 feet. Release not fixed.

FRENCH Foreign Legion melodrama, originally trade shown in January, 1939, but not put into circulation, we understand, in deference to wishes of another Government. Story based on alleged brutality of a sadistic commandant to those under his jurisdiction. Sterectyped penny dreadful stuff without conviction.

First reviewed in KINE. WEEKLY, *January* 19, 1939.

While Parents Sleep

Equity British. British (A). Directed by Adrian Brunel. Featuring Jean Gillie, Mackenzie Ward, Ellis Jeffries, and Enid Stamp Taylor. 6,708 feet. Release immediate.

SHOULD prove a welcome reissue of the farce which achieved such popularity upon its original run. A spirited comedy, with crisp humour running throughout against the theme of a shop girl's fight for equitable treatment by the boy friend's upper ten family.

Good light booking, with particular appeal to the gallery.

First reviewed in the KINE. WEEKLY, September 5, 1935

SHORTS OF THE WEEK REVIEWED

COLUMBIA

WASHINGTON PARADE. No. 11. American (U). One reel. Release not fixed.—Interest short, describing a visit to the American Mint. Subject unusual, treatment intelligent and showmanlike, commentary smooth, and photography excellent. Capital featurette for all classes.

THE TAMING OF THE SNOOD. American (U). Two reels. Featuring Buster Keaton. Release not fixed.—Knockabout comedy, telling of the misadventures of a hat-shop proprietor who gets involved with a woman crook. Moderate fill-up for the masses.

GENERAL F.D.

MERCHANT SEAMEN. British (U). Directed by J. B. Holmes. 2,190 feet. Release not fixed.—Here we have a profoundly interesting and suspenseful featurette, made by the Crown Film Unit, describing the hazards willingly accepted by those who go down to the sea in ships in war-time. The narrative opens with the torpedoing of a British merchant ship and the rescue of members of its crew. Nipper, a youngster, is one of those saved, and he takes a course in gunnery. Later he and his colleagues sign up again. Their ship is one of a convoy, but fog overtakes them. Suspense for a time is terrific, but they eventually sail into clear weather. Suddenly a submarine is spotted. This is Nipper's big opportunity. Under the instructions of the gunnery officer, he fires on the submarine and it is hit. This ship and the rest of the convoy then proceed serenely on their lawful occasions. The compilation, photography, commentary, characterisation, and dialogue are excellent. In fact, so real is the picture, that those seeing it will never again waste a particle of food or a drop of petrol. Outstanding featurette.

RKO-RADIO

MARCH OF TIME. No. 14. Sixth year. Australia at War. American (U). 1,626 feet. Release not fixed.—A very heartening disclosure of the efforts being made by those under the Southern Cross. Australia, alive to the potential danger of invasion from the Far East, has yet raised a fully equipped army of 125,000 for overseas service, is now recruiting another for home defence, preparing all the necessary arms with equipment and floating a navy to fight anywhere.

Scenes of War Savings' rallies, armament factories, recruiting, training and embarkation depict not merely a war effort, but a 100 per cent. determination to fight for a victorious finish. An admirable presentation which every screen in the country should show.

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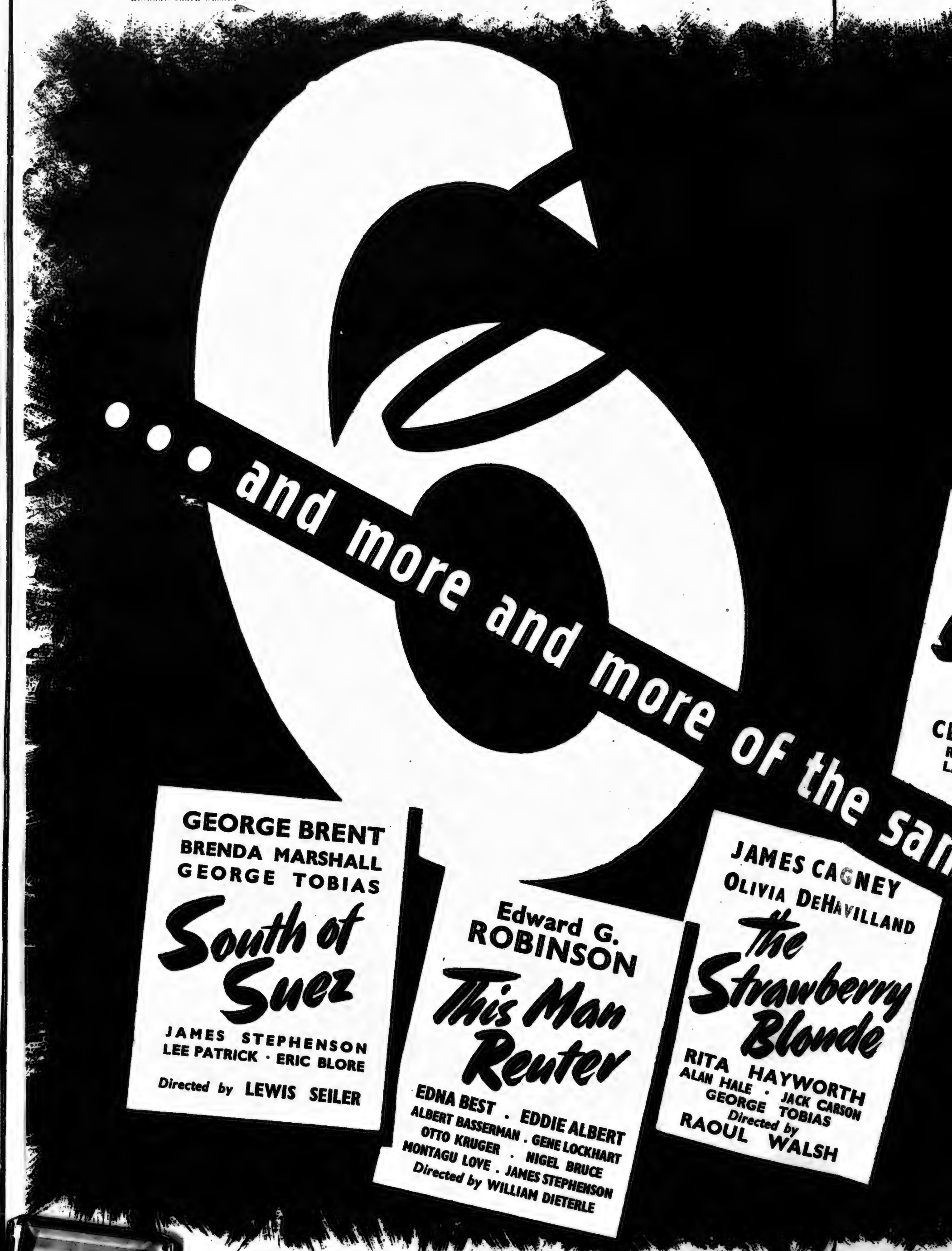
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GEORGE BRENT
BRENDA MARSHALL
GEORGE TOBIAS
South of Suez
JAMES STEPHENSON
LEE PATRICK · ERIC BLORE
Directed by LEWIS SEILER
Edward G. ROBINSON
This Man Reuter
EDNA BEST · EDDIE ALBERT
ALBERT BASSERMAN · GENE LOCKHART
OTTO KRUGER · NIGEL BRUCE
MONTAGU LOVE · JAMES STEPHENSON
Directed by WILLIAM DIETERLE
JAMES CAGNEY
OLIVIA DeHAVILLAND
the Strawberry Blonde
RITA HAYWORTH
ALAN HALE · JACK CARSON
GEORGE TOBIAS
Directed by
RAOUL WALSH

ERROL FLYNN
BRENDA MARSHALL
Footsteps in the dark
RALPH BELLAMY . . ALAN HALE
LEE PATRICK . . ALLEN JENKINS
LUCILE WATSON
Directed by
LLOYD BACON

HUMPHREY BOGART
IDA LUPINO
High Sierra
ALAN CURTIS . ARTHUR KENNEDY
JOAN LESLIE . HENRY HULL
HENRY TRAVERS
Directed by
RAOUL WALSH

MIRIAM HOPKINS
Lady with Red Hair
CLAUDE RAINS
RICHARD AINLEY
LAURA HOPE CREWS
Directed by
KURT BERNHARDT

ES CAGNEY
DeHAVILLAND
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YWORTH
ACK CARSON
TOBIAS
by
ALSH

the same From

Warners

WB
MARK OF SHOWMANSHIP

"SHIPS WITH WINGS"

A striking study of the Admiral and his family p'ayed by Leslie Banks, Jane Baxter and Hug'; Burden in Michael Balcon's Fleet air-arm film SHIPS WITH WINGS. *This subject, which will be distributed by United Artists, has recently been completed by Nolbandov at the Ealing studios. Other members of the cast are Edward Chapman, Hugh Williams, Michael Wilding and Michael Rennie*

RATING ASSESSMENTS AND WAR DAMAGE CLAIMS

Liability as to Contributions Under Lease or Mortgage

COMPULSORY insurance under the War Damage Act occupied chief attention at the May meeting of the Notts and Derby C.E.A., held in Nottingham. J. Pollard, chairman, presided.

The Branch Secretary, F. A. PRIOR, said he had been in touch with the Nottingham Rating Authority, who had informed him that the rating assessment did not take into consideration the furnishings and equipment of the houses concerned. He further knew from experience that so far as the Nottinghamshire County Council was concerned the assessment was in fact based upon accounts, receipts and profits, so that it would appear that the kinemas in Nottingham City would be covered under Part I of the Act, but not in the county area, which would throw an obligation upon members to insure the whole of their fittings, fixtures and furnishings under Part II.

It was felt, said the Secretary, that members would be best advised to insure their fittings, fixtures and contents under Part II of the Act, which is, of course, compulsory where such contents and fixtures, plant and machinery exceed the value of £1,000.

Regarding insurance under Part I, this would be levied on the person or company paying the Schedule A Income Tax Assessment, and would be at the rate of 2s. in the £ on such assessment. The insurance under Part II was at the rate of £1 10s. per cent., covering the period from the outbreak of war to September 30, 1941.

The attention of members was drawn to the following points:—

1. The liability to insure films is on the renter and not on the exhibitor.

2. The liability to insure sound sets, which are pure hire and which do not contain a right to purchase at the conclusion of the agreement, is on the company hiring the set to the exhibitor.

3. If the sets are on hire-purchase the compulsory insurance under Part II is on the person in whose possession the goods are.

4. Members should insure all movable fixtures and furnishings under Part II. If they exceed the value of £1,000 the insurance is compulsory; if they do not it is optional, but members would be well advised to cover this risk.

5. Where kinemas are held under leases or under tenancies, the lessor or landlord is liable to contribute part of the liability of insurance under both Part I and Part II of the Act. Contributions of the landlords or lessors is given in the following table:—

Period of tenancy still to run at relevant date.	Proportion of rent to value. (a) Three-quarters or more.	(b) One-half or more, but less than three-quarters.	(c) One-quarter or more but less than one-half.	(d) Less than one-quarter.
	Per cent.	Per cent.	Per cent.	Per cent.
(1) Less than 5 years	97½	95	90	85
(2) 5 to 10 years ...	95	87½	80	70
(3) 10 to 15 years ...	95	80	70	55
(4) 15 to 20 years ...	92½	75	60	45
(5) 20 to 25 years ...	92½	72½	55	35
(6) 25 to 30 years ...	90	70	50	27½
(7) 30 to 40 years ...	90	67½	45	20
(8) 40 to 50 years ...	87½	65	42½	15
(9) 50 to 100 years ...	87½	62½	40	10

Mortgages

6. The position regarding houses which are mortgaged by a fixed charge is as follows:—

(a) If the mortgage does not exceed half the price of the property, the mortgagee pays one-sixth of the insurance.

(b) If the mortgage exceeds one half but does not exceed two-thirds of the price of the property, the mortgagee pays one-third of the cost.

(c) If the mortgage exceeds two-thirds but does not exceed three-quarters, the mortgagee pays half.

(d) If the mortgage exceeds three-quarters, then the mortgagee pays two-thirds of the insurance under Part I.

Staff Wages

The SECRETARY reported that the Conciliation Board were meeting to consider an application by employees for a higher bonus due to the increased cost of living.

An "Essential" Business

H. ELTON reported on the chief business done at the last meeting of the General Council held in Nottingham. As regards young women employed in the Industry, he said, contact had been made with the Ministry of Labour, and it was pointed out that the Industry was of essential service to the community, and therefore no pressure should be brought upon young women who have registered for other work.

He emphasised the importance to each member of filling up and returning at once the cards they had received from the General Secretary on the reservation age for operators, because until the position was known negotiations could not continue.

The General Council, said Mr. Elton, had opened negotiations with the Ministry of Supply on the question of thermionic valves and the Ministry had indicated that they were anxious and willing to assist the Industry in every way possible regarding the supply of these valves. Accordingly, it was decided to address an inquiry to all members as to the type of thermionic valve used.

S.O. Renting Terms

A resolution from the Salford Branch was considered by the Council, which pointed out that the local managers and the K.R.S. had come to an arrangement to rent films for Sunday shows at 25 per cent. of their takings, no flat rate bookings to be made.

The Council considered the matter, and it was pointed out that it was in direct contravention to the avowed policy of the K.R.S., in which they had stated on many occasions that the question of the conditions and price to be charged for pictures was a matter for each individual renter and could not be governed by the K.R.S. The matter was eventually referred to the officers to take up with the K.R.S.

Carbons

Mr. PRIOR reported having attended a meeting of the British Arc Lamp War Emergency Pool in London, and now drew the attention of members to the new coupon system of distribution.

For the Troops

Appeals were made on behalf of the fund for comforts and cash allowances to renters' representatives in the Forces (V. Jones, of Twentieth Century-Fox Film Co., Birmingham, chairman), for slide advertising of the big Darts Competition for aiding the Notts Comforts Fund, and for the showing of trailers in connection with Comforts Funds and Citizens' Advice Bureaux.

CENSOR BOARD'S NEW ADDRESS

The British Board of Film Censors announces that temporary premises have been placed at its disposal at 31-32, Soho Square, W.1, to which address all communications should be sent until further notice. Telephone No.: Gerrard 7766.

George Formby in a scene from the Michael Balcon production TURNED OUT NICE AGAIN (United Artists), reviewed in this issue.

Dennis O'Keefe and Helen Parrish in the Universal Picture I'M NOBODY'S SWEETHEART NOW, which G.F.D. will Trade show on Wednesday, June 4, at 11 a.m. at G.F.D.'s Private Theatre.

Leeds is Legitimised

BRANCH MEETING ACCEPTS HEADQUARTER'S RULING

"Matter Now Closed"

A PIQUANT chapter in the history of the Leeds branch, involving the legality of the recent annual meeting and the election of executive officers, was closed at the May meeting of the branch when the ruling of the Legal, Finance and Parliamentary Committee that the position was in order, as the voting did not affect the results, was accepted.

The feeling was still expressed in some directions that the facts as submitted may not have conveyed the position as it appeared to other members.

It will be recalled that the issue arose when it became known that five persons who had attended the Annual Meeting, and had voted, had not been duly approved as nominees of the halls with which they were presumed to be connected.

So far as actual voting was concerned—on a point raised by the Association solicitor—there was a margin of five votes between the respective nominees for chairman of the branch, W. Prodgers, who was elected, and Harry Hopkins, the defeated candidate.

Statements were then made that of the five votes that were out of order, four had been registered for Mr. Prodgers, and the other one for Mr. Hopkins, so that even discounting these altogether, the margin in favour of Mr. Prodgers would be two.

The counter-suggestion to this was that, as the voting had been taken on a show of hands—and even if it had been by ordinary ballot methods—there could not be any evidence as to how these five votes had been registered. That would make the voting equal, and therefore render it out of order.

When the decision from headquarters was conveyed, HARRY HOPKINS immediately declared his acceptance of the position.

E. M. RUSH, the secretary, read a communication from Mr. Fuller to the effect that the Legal, Finance and Parliamentary Committee, fortified with advice of counsel that the disposition of votes properly cast did not affect the results, concluded that the meeting was accordingly good and in order.

No Complaints, But—

Mr. HOPKINS remarked that while agreeing to abide by the decision and accept it, he thought he should say that neither Mr. Fuller nor anybody else could decide how votes were cast, and his only regret was the time that was taken to handle the situation. He was a little afraid it might open the door to more trouble if the rules of the Association were going to be dealt with in that manner.

C. H. WHINCUP, referring to the communication from head office, said that some of the words seemed to contradict the information originally given, as he recalled Mr. Metcalfe emphasising that they did not know what the votes were.

COMMANDANT J. X. PRENDERGAST (York A.F.S.) said that, although he was the previous chairman of the branch, he was not directly concerned in this matter, as he had not let his name go forward for any office. He must say, however, that he was surprised, with their knowledge of the facts, that Mr. Hopkins had never been asked to state his case.

The numbers had been worked out to prove that even on the voting the thing was out of order. Yet this had been ignored.

CHARLES P. METCALFE: The facts were set out to London in a letter dictated by chairman and members of the committee of the branch to the secretary.

Mr. PRENDERGAST: I should have been invited to that meeting and was not.

Mr. METCALFE: That must have been an oversight for one reason or another. The whole thing was fully gone into, and the letter was carefully worded. The facts were submitted by Norman Hart to counsel, and then the matter came back to the Legal, Finance and Parliamentary Committee.

Many other branches were interested, and I thought that certain points could have been better expressed to counsel. The facts were set out again, and remitted to counsel for further opinion. The fullest consideration was given to every detail.

HARRY HOPKINS: The matter is closed so far as I am concerned.

DUNDEE IGNORES GAS-MASK PROTEST OF C.E.A.

RULE TO BE IMPOSED

DUNDEE men kinema patrons, or many of them, are shy of carrying their gas masks. Sometimes they hide them under their coat or fix them to their trousers.

This was mentioned by the City's police chief, Mr. Joseph Neilans, at the Corporation Police Committee meeting last Thursday, when the committee agreed to continue the regulation that no person must be admitted to a kinema or other place of public entertainment without a gas mask.

A protest was submitted from Norman Hart on behalf of the C.E.A. against such a regulation. The letter referred to the difficulties of exhibitors in seeing that every person entering a kinema carried a mask; the effect it might have on businesses by the loss of patrons; and questioned whether a local authority had power to make the carrying of masks a condition of licence.

Chief Constable Neilans said that generally speaking the regulation was being very well complied with, but there were exceptions.

Convener D. M. Christie said he was afraid they would just have to carry on the regulation.

Coun. J. ADAMSON: Why do the members of the licensing authority not show a good example? It seems to be a case of—Don't do as I do, but do as I tell you.

No motion was submitted to test the feeling of the meeting and the committee formally approved of renewal of entertainment licences with the condition that patrons must carry masks.

GIFT TO LEEDS HOSPITAL

AMBULANCE NOW PAID FOR

The announcement that the Leeds Film Trade had now cleared off the cost of the motor ambulance to the Leeds General Infirmary, involving over £500, was mentioned by E. M. Rush, secretary to the Leeds branch.

A further contribution by Mr. Charles P. Metcalfe had enabled him to forward the balance to the secretary of the institution concerned.

Mr. Rush recalled that the gift arose through a suggestion to present an iron lung, but similar gifts by Lord Nuffield prompted them to agree to a motor ambulance.

They promoted a concert, under the chairmanship of Mr. Prendergast, which was attended by Jack Buchanan. This effort was followed by a very successful dance at the Capitol Ballroom, through the courtesy of Mr. Whincup and his directors.

A circular to sections of the Trade brought in further donations, and they had to thank Mr. Metcalfe for portions of the receipts of charity shows at his kinemas for clearing off the last £40 or so.

C. L. LING, previously of the Rivoli, Southend, and for the past year has been managing the Regal, Rochdale, has now returned to London to take over the managership of the Gaumont, Holloway, from C. Barry, who has been commissioned in the R.A.F.

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DOCUMENTARY

Producing for a Appreciative

By BASIL

IN the following article Basil Wright, of Film Centre, an unbiased student of the progress of the documentary field, visualises a larger and profitable market in this country for this type of product, and he foresees in their production a healthy co-operation between the producers of features and shorts in the propagation of a vigorous shorts policy.

ONE of the most striking kinemat angles in this war has been the b increase in the distribution of documenta films. The C.E.A.'s arrangement with t Ministry of Information has resulted in nation-wide theatrical circulation of a larg number of documentaries specially mad for the Five Minute series.

Also there have been one or two spec tacular successes in two or three-reel lengths, such as "Squadron 992" and "Men of the Lightships," and at the same time the non-theatrical circulation of docu mentaries—always large in peace time—has been almost doubled by the various official drives towards the dissemination of information and propaganda throughout the British Isles and the Empire.

Documentary producers have therefore found themselves catering for a much bigger and more regular public than ever before. They have much more of a chance to check audience reactions week by week and month by month, and although the M. of I seems to have no organised machinery for judging the success, or otherwise, of its Five Minute Film, it is now true enough to say that documentary units are in a position to produce their films for a known market and to evolve a suitable style.

The time limit makes it essential to put snap into both shooting and cutting, and to go for simplicity and for vivid effects.

Looking Ahead

But the most interesting point which is now arising is the question of the future. What role is documentary going to play in

H. BRUCE WOOLFE, in charge of G.-B. Instructional Films, Ltd.

DISCOVERED AT LAST

British Shorts are "Top of the Bill"

By H. BRUCE WOOLFE

OWING to the parlous condition of the theatrical short film market at the present time, producers have practically given up making independent short films for ordinary rental purposes. A few continue to be made for Quota, but ordinary independent production, with the exception of a few from the Ealing studios, has now practically ceased.

For some years past short producers, owing to the poor returns on their product from theatres, have explored various avenues in an endeavour to expand their market. One of these avenues was the instructional film, which soon gained a high place in international markets.

On the outbreak of war, Government departments, which up to that time had neglected and rather scoffed at the instructional film, suddenly discovered that it was an unrivalled medium for teaching quickly many things which the expanding forces had to learn. The result has been that orders for large numbers of instructional films have been given to shorts producers.

The success of this move is apparent because we are informed that considerably more are to be made in the coming year. The difficulty now confronting shorts producers is not to find jobs, but to find the right people to make them.

In face of the demand for man power and the shortage of personnel generally, the position is not easy, but so much importance is attached to instructional films for the forces that it is expected priority will be given to shorts producers, both for personnel and supplies. So the wheel has come full circle, and the unwanted child of the film Industry has now become the eagerly sought adult.

ANDREW BUCHANAN PRODUCTIONS

Specialists in Comedy and Musicals

Andrew Buchanan Productions has just completed "Surprise Broadcast," an original screenplay, with music by George Posford and lyrics by Harold Purcell.

The cast, headed by Jean Colin and A. E. Matthews, includes Adela Manten, Sidney Monckton and Neal Arden. Story and direction are by Andrew Buchanan.

This company, which is concentrating upon comedy and musical productions, has completed scripts for three important films, and in addition is working on a subject of great topical interest, with the working title of "Her Finest Hour."

Towards the end of next month Andrew Buchanan is broadcasting in a radio version of the screen revue "Hullo, Fame!" which he wrote and directed last year.

Films of Great Britain, Ltd.

This company has just completed a film of medical value with an original approach dealing with many aspects of First Aid and how it can be practised in an emergency without equipment.

The film is intended to aid the lay public, and it simplifies many treatments which hitherto have been regarded either as complicated or necessitating special apparatus and bandages. The production has been acquired by the Ministry of Information for distribution.

The company is planning a subject on land cultivation with the same simplified approach, to be produced in the near future. Simultaneously the preparation of a script for another important Governmental film is nearing completion.

Spectator Films Reopen

FACILITIES FOR PROJECTION AND RE-RECORDING

"Spectator" (of "Point of View" fame) have announced the reopening of their theatre at 18, Old Burlington Street, W.1. This has been out of action for some months, although "Spectator" managed to stay on in their offices all the time—the only occupants of a building which originally held some hundreds. Now they have reinstated the theatre and technical departments, making a striking contrast to the rest of the building.

"Spectator" can offer their previous first-class facilities for projection and recording. Their central position, in the heart of the West End, and their up-to-the-minute RCA Ultra Violet equipment, enable them to offer unique service to producers. The recording channel, while capable of the highest quality studio work, is portable, and can be quickly mounted on a truck for location work.

"Spectator" have a large programme of films in hand, including two Technicolor productions. A sequel to "The Owner Comes Aboard," that most successful five-minute short, will be ready shortly.

AID FOR FOOD CAMPAIGN

Wallace Publicity Pictures

The Ministry of Food has placed a contract with Wallace Publicity, Ltd., for the Wheatmeal Bread Campaign. Slides and film trailers are being widely used in selected theatres and kinemas. The campaign also provides for an advertising section, featuring wheatmeal bread, in "Signs of the Times," the weekly magazine publicity film which has extensive national distribution.

This enterprise has been able to extend its production and distribution schedule in spite of the war. Thanks to the willing co-operation of the postal authorities, films were delivered at their destinations in time for weekly exhibition throughout the country during some of the worst air raids of the year.

The number of kinemas destroyed by enemy action is surprisingly small, and returns show that attendances, especially in the reception areas, have never been higher.

Royal Ediswan are continuing their successful campaign in "Signs of the Times," with special summer copy appealing to the public to buy their winter lamps now in case of possible shortage of supplies. New film sections are now in production.

The entertainment features of these films continue to improve and they always appear to be a welcome addition to the programmes.

PROGRESS
Known and Market

WRIGHT

the world of box office in the future, and especially when peace comes? I would hazard a guess that the public is already becoming documentray conscious to a degree which few exhibitors believed possible before the outbreak of war.

Documentaries in the kinema have come to stay. There is no reason why they should not be as much of a regular thing as the newsreels and the cartoons.

And they are certainly preferable to second-rate dumped shorts from U.S.A., which have been the bane not only of our own shorts industry but also of the patient movie-public for many years.

New Thoughts

It is to retain this new position the documentary makers cannot rest on their laurels. It is already obvious that new developments are taking place. One or two recent films have shown documentary units invading the studio on their own terms, using actors, and reconstructing—instead of filming at first-hand—various incidents of the war.

All this augurs well for a healthy shorts industry in this country. A broadening of the basis of documentary appeal in the theatres is a step towards new and vital techniques, and it will be pleasant in a few years' tme to see a permanent expression of our national life and spirit on the public screens of the country.

Collaboration

The fact, too, that a number of studio people have joined documentary units during the past year means that the gap between the fiction and the realist films is being more rapidly closed. Documentary can learn, and is learning, much from studio experience, and conversely the studios of this country are broadening their outlook on subject matter and treatment largely owing to the pioneering work of the documentary workers.

After the war it is likely, therefore, not merely that there will be a firm liaison as well as a friendly give and take, between features and shorts, but also that the realist technique will be firmly established as a regular part of the movie-goer's entertainment. A vigorous and individual shorts policy depends, and will continue to depend, on the imagination and initiative of the documentary producers. There may, if my prophecies are correct, even be a chance of getting rid of that eternal bugbear, the double-feature programme.

Colour Work Advances

SOUND SERVICES ARE BUSY AT MERTON

FOLLOWING the successful Technicolor short, "Queen Cotton," made for the British Council and the Manchester Cotton Board by Merton Park Studios, Ltd., a new film in Technicolor is being made on the subject of tweed. The filming will take place in the romantic setting of the Hebrides, and full advantage is being taken of the colourful background to the story.

"Learning to Live," a film which tells the story of elementary education in Britain, has now been completed, and the work of scripting a new film in black-and-white about the Clyde has begun.

For the Ministry of Information has been finished "Kill that Rat!" a short film designed to enlist the aid of agricultural communities in preventing the waste of thousands of tons of food annually.

Re-editing work includes a film for the Ministry of Food designed to publicise the value of the National Wheatmeal Loaf, and a new version for the Ministry of Information of "Steel Goes to Sea," originally made for the British Council. This new version is designed for showing to shipyard workers themselves.

Several training films for the War Office are in production, and others are scheduled.

A Jack Hylton Band picture in Technicolor was specially made for distribution in London during War Weapons Week, and is subsequently to be shown all over the country. This is probably the first time that a famous British dance band has been photographed in Technicolor.

Work for national advertisers is still maintained, a sales training film for Thomas Hedley having just been completed.

The foregoing gives very little idea of the large volume of work which is going through these studios, mostly work of national importance, but a year's figures regarding the consumption of stock are illuminating. During the twelve months just completed the total consumption of stock, sound and mute, for purely production purposes was in excess of 800,000 feet.

—DOCUMENTARY PRODUCERS—

Don't use a thousand feet film tin when a smaller one will suffice. Reduction in the allocation of metal is causing a shortage. ***See page 34***

BASIL WRIGHT

HOME GUARD PICTURE BY STRAND

Busiest Period in Company's History

DONALD TAYLOR, head of the Strand Film Company, left his managerial desk a few weeks ago to direct a "five-minute" film for the Ministry of Information.

Its subject was the Home Guard, of which he was one of the original members, so he is well equipped to treat it.

Prior to its general release the other week, a special showing to members of the Press Battalion of the Home Guard was given in the Ministry's private theatre, and it passed their critical eyes with "flying colours."

Bernard Miles, actor and broadcaster, was the only professional artiste in this film, the rest being "Home Guarders" from his own village.

Another Strand M. of I. "five-minuter," "Eating Out with Tommy Trinder," deals with "British Restaurants." In addition to Tommy Trinder, Jean Colin, Marjorie Fielding and Edward Chapman are featured in this film, which was directed by Desmond Dickinson.

Civil Defence

At present, Strand Films are experiencing one of the busiest periods in the company's history.

Donald Taylor has again "taken the floor" and is directing a "Five-Minute" Ministry film about the Civil Defence Services. This is being produced at the Rock Studios at Elstree.

Documentaries dealing with the W.R.N.S. and Sea Cadets are now being "scripted" by Bernard Miles, who will also be acting in them.

Other subjects that will shortly be going into production include "The Queen's Messengers," which will be directed by J. Gardner Lewis, and "Youth Service Squads," to be produced by Basil Wright and directed by John Eldridge.

Telegraphy, and After

The thrilling story of "communication" is also to be recorded by Strand Films. The birth of the cable service and wireless telegraphy will be shown in this documentary production, and historic events, such as Queen Victoria sending the first cable message to Theodore Roosevelt and Joseph Chamberlain's "Imperial Relation" speech will be re-enacted in the film.

Two of the busiest men taking part in Strand's activities are "behind the scenes." They are, Reg. Groves, who is in charge of the Script Department, and is responsible for all treatments, shooting scripts and dialogue of the company's many productions; and Muir Matheson, for many years musical director for Alexander Korda at the Denham Studios, who is responsible for all their musical backgrounds. He has written several original compositions, and also has a number of noted composers, including William Alwyn and Richard Addinsall, co-operating with him.

SELWYN FILMS

Second Agricultural Film in Production

Selwyn has completed shooting its second agricultural film. What with grey north-easters and, when the wind did change, flooding on the location, the unit has had its fair share of the delays inseparable from exterior shooting.

However, all's well that ends well.

Christopher Radley is in charge of production, with Jack Elliott directing and Jack Parker shooting. Parker, who seems to like shooting from heights, used a 25-ft. high locally built rostrum, and got some interesting shots from this weird and somewhat shaky edifice.

SCOTS DOCUMENTARY

For the M. of I.

A series of documentary subjects to depict Scotland in war-time is being considered by the Ministry of Information, the chief of whose film section, Arthur Elton, has been on the spot discussing possibilities. Elton, an Englishman, was a disciple of Grierson, and is, therefore, well acquainted with the situation in Scotland, which was the source of much of his own inspiration.

THERE IS A REASON . . .

THE Strand Film Company realise that the best possible use must be made of every second of the valuable five-minutes of screen-time that is donated each week by exhibitors for the presentation of Ministry of Information propaganda films.

That is why Strand Films harness the best available talent in the production of their documentary 'shorts.'

The artistes, writers, musicians and announcers who have been employed in recent Strand propaganda films include:—

ARTISTES: Tommy Trinder, Marjorie Fielding, Jean Colin, Edward Chapman, Bernard Miles, Cyril Chamberlain, Ann Firth.

WRITERS: Grahame Greene, St John Ervine, Cecil Day Lewis, George Blake.

MUSICIANS: Muir Mathieson, William Alwyn, Richard Addinsell.

ANNOUNCERS: Bruce Belfrage, Alan Howland, Alvar Lidell, Joseph Macleod, Robert MacDermott, Robert Eddison.

RECENT STRAND 'FIVE-MINUTE' FILMS

"EATING OUT WITH TOMMY TRINDER"
Directed by Desmond Dickinson.

"HOME GUARD"
with BERNARD MILES
Directed by Donald Taylor.

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TEMPLE BAR 1891

M-G-M's IMPRESSIVE LIST OF NEW PICTURES

Big Titles, Cast and Story Values

A MOST impressive list of films completed is nearing completion, the titles of which alone should raise the eager expectation of the British exhibitor, is announced by M-G-M. The lengthy list comprises many outstanding productions, among which is "Ziegfeld Girl," one of the most important ones of the year; "Billy the Kid," spectacular action story; "Men of Boys' Town"; "Dr. Jekyll and Mr. Hyde"; to name four of particular interest.

Bringing together the greatest all-star cast in years, headed by Judy Garland, James Stewart, Hedy Lamarr, Lana Turner and Tony Martin, "Ziegfeld Girl" emerges as a spectacular successor to the Academy Award-winning "The Great Ziegfeld." Robert Z. Leonard, who guided the former hit, again directs "Ziegfeld Girl," which brings back the magic name of America's ace producer of musical spectacles in an authentic backstage story which would provide thrilling dramatic entertainment even without its lavish musical setting. Included in its name-studded cast are Jackie Cooper, Charles Winninger, Ian Hunter, Edward Everett Horton, Philip Dorn, Al Shean, Paul Kelly, Felix Bressart, Mae Busch, Connie Gilchrist, Ed McNamara, Dan Dailey, Jr., Bernard Nedell and Blanche Stewart.

Nacio Herb Brown and Gus Kahn, composers of song hits for two decades, have written three principal production numbers, the first in the sumptuous Ziegfeld style and featuring the typical show girl parade, the second is an exotic tropical setting, and the third comprising a medley of songs from Ziegfeld's outstanding shows.

"Billy the Kid"

Spectacular and rugged action story of the old South-west in its most colourful frontier days, "Billy the Kid" presents Robert Taylor in his first Western rôle, as a hard-riding, fast-shooting young outlaw; Brian Donlevy, Mary Howard, Ian Hunter and Gene Lockhart head the big cast. The mountains, canyons and plains of the great Western outdoors will be pictured in all their varied moods and hues, through Technicolor.

Three locations are required for the picture, in some of the Southwest's most picturesque desert and range country, where a Western town of 1879 will be built, also a ranch where 7,000 cattle take part in night stampede scenes. Taylor rides his own horse in "Billy the Kid," a coal black mare which he bought and trained for film work. The star will dress completely in black for the title rôle, presenting an arresting picture in contrast to the vivid desert hues.

"Men of Boys' Town"

Spencer Tracy in his Academy Award of Father Edward J. Flanagan and Mickey Rooney as Whitey March, Mayor of Boys' Town, the rôle that won him a special Academy Award and made him a star, are again brought together in "Men of Boys' Town" to be Trade shown on Wednesday.

"Blossoms in the Dust"

Ever since Greer Garson went to Hollywood she has been referred to as a symphony in Technicolor, with her red hair, green eyes and white skin. Now her glorious colouring will be seen on the screen for the first time with M-G-M's decision to film her new starring picture "Blossoms in the Dust" in full Technicolor. The story which begins in 1906 and then comes up to the present time is ideally suited to Technicolor in costuming and settings. It is based on the life of Mrs. Edna Gladney, a famous social worker who has devoted her life to child welfare. It is the heart warming story of a woman who has found happy homes for more than 3,000 babies. In addition to Greer Garson, the cast includes Walter Pidgeon, Marsha Hunt, William Henry, Fay Holden, Samuel S. Hinds, Florence Bates and George Lessey. Mervyn LeRoy is directing, with Irving Asher as producer.

"Love Crazy"

The screen's most popular Mr. and Mrs.—William Powell and Myrna Loy—have just completed their newest matrimonial film venture in "Love Crazy," which is set against a sophisticated background. The plot, in brief, deals with the misadventures of Mr. and Mrs. Steven Ireland, and Mrs. Ireland's determination to get a divorce. The story is packed with laughs, with Powell finally feigning madness in an effort to stall the divorce proceedings. That he is taken seriously in his actions and ends up in an institution adds to the fun and the complication of the plot.

"Dr. Jekyll and Mr. Hyde"

One of the most interesting films of the year will undoubtedly be "Dr. Jekyll and Mr. Hyde," in which Spencer Tracy is starred. Ingrid Bergman, Lana Turner, Ian Hunter, C. Aubrey Smith and Donald Crisp and Barton MacLane have important rôles in this suspenseful drama by Robert Louis Stevenson, and Tracy is said to have worked out the most brilliant impersonation of his career for the leading rôle. The film is being produced with the lavish sweep of background which distinguishes M-G-M's big films and the many technical problems of the story have been surmounted with extraordinary ingenuity. Dramatically, one of the highlights of the story is the transformation made by Tracy from Jekyll to Hyde, and this is said to be one of the most sensational moments yet brought to the screen.

Other Big Subjects

These are only a few of the big attractions shortly to be shown to the Trade by Metro-Goldwyn-Mayer. Others include "The Uniform," co-starring Clark Gable and Rosalind Russell, with Clarence Brown directing; "A Woman's Face," starring Joan Crawford with Melvyn Douglas, Conrad Veidt, Donald Meek, Marjorie Main and Connie Gilchrist in supporting rôles, and George Cukor directing. "Lady be Good" stars Eleanor Powell in the film version of George Gershwin's musical, and the cast includes Ann Sothern (who has songs), Lionel Barrymore, Robert Young, John Carroll, Red Skelton, Tom Conway and Dan Dailey, Jr., among others. These are among the nearer plums in the M-G-M programme; and do not include such important items—a little further away—as the new Garbo comedy with Melvyn Douglas, and "Babes on Broadway," the first picture for M-G-M by Shirley Temple, in which she will co-star with Mickey Rooney and Judy Carland.

SALFORD COUNCIL RECOMMENDATION

Council Discussion

There is gratification amongst Salford exhibitors now that the Watch Committee, after years of controversy, has taken the first steps to bring Sunday kinemas within the orbit of practical politics.

A recommendation to apply for an order to bring the Sunday Entertainments Act, 1932, into operation will be submitted at the next meeting of the Council. Various religious organisations have voiced their opposition.

Now that the privilege of Sunday opening is enjoyed in the neighbouring city of Manchester, the likelihood of the extension of the facility to Salford is viewed with much satisfaction.

DEARER JUICE AT WALLASEY

Wallasey exhibitors will have to pay an increase of about 10 per cent. for future electricity supplies.

The lighting rate has been put up from 3¼d. to 3.5d. for the first 500 units per quarter; 500 to 1,000 units from 3d. to 3.3d.; 1,000 to 1,500 from 2¼d. to 3d. and for any excess from 2d. to 2.3d. The central heating and water heating rate is now 1d. per unit; before it was ¾d. Off peak central heating rate is unchanged at ½d. Advertising and restricted hour lighting rate is now 1.7d. per unit.

Robert Taylor in his first Western characteristic hit of BILLY THE KID, the famous outlaw, in the M-G-M film of the same title

Dietrich and Raft Star for Warners

CAPRA'S NEW SUBJECT

A BIG scoop for Warner's is announced by Jack L. Warner, who has signed Marlene Dietrich, George Raft and Humphrey Bogart for "Hard to Get." The picture will go into production immediately, with Raoul Walsh directing and Mark Hellinger as associate producer.

"One Hour of Glory"

An original story by Mary Roberts Rinehart, "One Hour of Glory," has been selected by Warner as the next vehicle for Thomas Mitchell after studio executives viewed his work in "Flight from Destiny," which was recently completed at the Burbank Studio.

"Old Acquaintance"

The purchase has been completed by Warner of the screen rights to John van Druten's play, "Old Acquaintance." During its successful run at a New York theatre the play had the honour of a "command performance" for President Roosevelt in Washington.

Clipper Built at Studio

Technicians at Warner's Burbank Studios have duplicated in all respects, except motors and interior finish, a Boeing 314 trans-Atlantic clipper to match studio shots with scenes filmed at Lisbon and La Guardia Field for "Affectionately Yours."

The studio-made clipper is identical in measurements with those now in service. It is the first permanent clipper set built at any studio. Merle Oberon, Dennis Morgan and Rita Hayworth are featured.

"King's Row"

Sam Wood has signed a contract to direct "King's Row," a forthcoming Warner Bros'. picture based on the best-selling novel by Henry Bellamann.

Old Timer Signs New Contract

Regis Toomey has just signed a Warner Bros'. term contract, thus joining the distinguished list of film actors whose careers have received new impetus from appearance in Frank Capra's pictures. Alan Hale ("It Happened One Night") and May Robson ("Lady for a Day") are among those who have had that happy experience. Toomey plays an important rôle in Capra's new production, "Meet John Doe," in which Gary Cooper is co-starred with Barbara Stanwyck. Edward Arnold, Walter Brennan, Spring Byington, James Gleason and Gene Lockhart are other members of the strong supporting cast.

Judy Canova, Republic's sensational new star discovery in the title role of SIS HOPKINS (British Lion)

"SIS HOPKINS" U.S. Premiere

UNANIMOUS ACCLAIM FOR REPUBLIC MUSICAL

THE American premiere of "Sis Hopkins," Republic's £200,000 picture, which took place recently at St. Louis, was described as the city's major event for years. It will shortly be Trade shown in this country by British Lion.

In a Hollywood message to S. W. Smith, managing director of British Lion, Mr. Yates, head of Republic, states that the occasion can truly be described as sensational. Twenty-five thousand spectators packed the streets for three blocks around the Fox Theatre to watch a brilliant contingent of Hollywood stars turn up in person.

The "Sis Hopkins" première was preceded by an eventful day which began when Republic stars Judy Canova, John Wayne, Ona Munson, Jerry Colonna, Mary Beth Hughes, James Ellison, Don Barry and Lois Ranson arrived in St. Louis and gave special broadcasts for the War Relief Fund.

Mayor Bernard Dickman, of St. Louis, presented Judy Canova with a scroll, officially welcoming her to St. Louis for the première of her picture.

The American Trade Press is unanimous in its acclaim of "Sis Hopkins." The *Motion Picture Herald* begins its review by saying that: "Republic's rapidly improving product and status in the Industry takes a huge step forward with 'Sis Hopkins.'" The *Hollywood Reporter* acclaims the picture as "One of the films of the year, a gem of entertainment which could delight the customers of the music hall as much as the 'folks at home.'" The *Film Daily* is no less enthusiastic. "Straight off," it comments, "here's Republic's most pretentious musical and a field day for Judy Canova whose picture it is lock, stock and barrel."

The full cast of this great Republic offering is headed by Judy Canova, with Bob Crosby, Charles Butterworth, Jerry Colonna, Susan Hayward, Katherine Alexander, Elvia Allman, Carol Adams, Lynn Merrick, Mary Ainslee, Charles Coleman, Andrew Tombes, Charles Lane, Byron Foulger, Betty Blythe and Frank Darien.

"A YANK IN THE R.A.F."

"A Yank in the R.A.F." is the new title for "The Eagle Flies Again," the new 20th Century-Fox production, which will be directed by Henry King.

Tyrone Power will play the lead in this fast-moving action drama of the air, which shows the daring exploits of American aviators, who are playing a big part in the present war.

Three governments have co-operated in the direction of this costly picture—U.S.A., Canadian and British.

Later Hours at Jarrow

During the summer months, Tyneside kinemas are to be open till a later hour, and thus one complaint of war workers will be removed.

Most kinemas will open at 1 p.m. and will not close until 10.15 or 10.30. Transport facilities are already available for the later hours.

KINEMAS AID TANK AND SPITFIRE FUNDS

Mayoral Tribute to Manager's Work

Billy Quest, manager of the Southgate Odeon, has just received from the Mayor and organisers of the local Spitfire Fund an inscribed silver cigarette-box as a tangible expression of their appreciation of his valuable assistance.

His long experience on the stage before joining Odeon a year ago enabled him to organise at the end of March a highly successful variety entertainment and concert in aid of the fund, performers including Richard Goolden, "Hutch" (Leslie C. Hutchison), Mario de Pietro, Michael Redgrave and Harry Welchman. John Clements, who runs the near-by Intimate Theatre at Palmer's Green, also looked in and spoke to the audience—a circumstance which provided a neat advertisement for "Convoy" (A.B.F.D.), in which he starred and which happened to be Mr. Quest's top feature during the following week.

The fund benefited by over £180 in consequence.

DOMINION THANKS FOR TANKS WEEK

Full co-operation was extended by H. J. Raphael, of the Dominion (A.B.C.), Harrow, with the drive in aid of the recent R.A.O.C. service funds. Although all the local kinemas had members of the Corps collecting funds in the vestibule, Mr. Raphael went one further and with an eye to an added attraction for the Dominion he persuaded the Corps to permit their dance band, "Bits and Pieces," to appear at the theatre. The band is composed of 16 well-known dance band professionals, which include such well-known performers as Eugene Pini, Phil Park (who, by the way, is a lieutenant), Bruce Campbell, Eddie Carroll, etc., etc. It did not take Mr. Raphael long to arrange for this fine combination, which includes a "lady" crooner (a corporal in the A.T.S.), to appear on the stage on Wednesday, Thursday, Saturday and Sunday. Slides hurriedly were made and shown on the screen, and posters both outside and inside the theatre announced the particulars and times of showing. Enthusiastic audiences greeted their excellent entertainment.

High tribute must be paid to the chief operator for the stage setting and lighting effects, which were done at a moment's notice. This super-attraction on the stage certainly helped to bring the patrons in, and, of course, the Dominion was the only kinema at which the band performed.

War Weapons Precede Victory

A gala night at the Odeon, Sandgate Road, Folkestone, in connection with the town's War Weapons Week, was followed by a Victory Dance in the kinema's restaurant.

Don't Maroon the Kinema

LEEDS APPEAL FOR PROJECTIONISTS

Protest Against Trade Show Curtailment

THE hope that kinemas would retain the privilege of at least one experienced operator was expressed at a meeting of the Leeds branch of the C.E.A., W. Prodgers in the chair.

When the efforts being made at headquarters in connection with the reservation of projectionists was reported, views were put forward with emphasis that steps should be taken to prevent poaching of operators and also that there should be more safeguards with regard to female staffs, and perhaps greater encouragement with regard to responsible work on their part.

CHARLES P. METCALFE mentioned an appeal that women servants of kinemas should be regarded as in essential services and that no pressure should be enforced upon them to leave for other work.

Referring to the required census of particulars of projectionists, with grading and ages, he emphasised that this information was vital. Of course, it would be confidential.

Mr. Metcalfe made it clear that the committee was fighting very hard indeed for reservation of projectionists and other staffs of kinemas and studios.

HARRY HOPKINS thought insufficient energy was being directed towards the staff question.

As all applications re deferment of staffs had to be made by May 31, there was very little time to lodge their appeals.

Mr. HOPKINS and Councillor GUMMERSALL raised the question of poaching of staffs, and JACK PRENDERGAST remarked, amid laughter, that old operators were having more proposals made to them than a girl of sixteen.

Mr. SHAVERIN asked if concessions were being sought for manager-operators.

C. H. WHINCUP said that many usherettes were leaving kinemas to take up other works which might be considered more important. He understood, however, that there was no question at the moment of calling upon girls in employment until those who were not working at all had been absorbed.

Provincial Trade Shows

Mr. METCALFE said that if there was any question of cutting down Trade shows it was up to the branches to take action. They did not want to encourage official interference, but one of the remedies would be to ask Local Authorities not to allow any films to be shown publicly unless they had already been Trade shown in the area. It was quite impossible for exhibitors to cover clashing shows unless they had substantial staffs. It might be that renters did this deliberately so that reports could then be made about bad attendances so as to justify any move to cut them out.

JACK PRENDERGAST: You might be surprised if you knew how few exhibitors went to Trade shows. Too often they know beforehand who will get the picture and what prices they will have to pay.

Mr. WHINCUP: I do not agree. I see many pictures for which the renters have asked 40 per cent., and having seen them I am not interested in them at 25 per cent.

Mr. PRENDERGAST: I would rather play an Old Mother Riley picture with propaganda than a lot of others. America has been putting propaganda into pictures and doing it well for a long time.

Obituary

SUDBURY MANAGER PASSES

William Allen F. Barnes, for many years manager of the County, Sudbury, died suddenly recently, at the age of 46. He was a prominent figure in the Suffolk town where at one time he was landlord of the "Royal Oak." He was secretary of the local traders' association and a member of the Council. At the outbreak of war, Mr. Barnes, who in the Great War was captain and adjutant, R.F.A., rejoined as a lieutenant and was actually on leave when he died. He leaves a widow, who has been carrying on at the County.

One of the most popular members of the staff of Gordon Dudley West, secretary of the North-Western branch, died at Liverpool last week—James Cherry. He had many points of contact with the kinema Trade and, apart from his official engagements, sometimes deputising for Mr. West at Trade meetings, he was a director of the Harrison Theatres Co., Ltd., and of Capitol Sales (Liverpool), Ltd. There was a big attendance of exhibitors and friends at the funeral which took place at Amfield Cemetery, Liverpool, on Friday. Amongst those at the graveside were W. J. Speakman (chairman of the North-Western branch), G. Dudley West, J. Hodson, J. Wylie (Walton Vale Picture House), C. Robinson, representatives of Liverpool A.F.C. and several members of Mr. West's staff.

Thomas Kendall Horrocks, proprietor of the Derby kinema, Burscough, Lancs, died last week after a short illness, at the age of 49 years. Apart from his kinema interest, Mr. Horrocks was a linoleum and carpet factor.

Samuel Lipman, who, since 1936 has been a director of the Rivoli, Manchester, and before that was associated with the Devonshire, Broughton, Salford, died last week at the age of 69.

The Week in Scotland

SPREAD OF GAS-MASK RULE

CHURCH FILM MOVEMENT

Golf Competition Draw

THE regulation imposing the carrying of gas masks to kinemas in North-East Scotland is rapidly extending.

This week Montrose came into line with Arbroath and Dundee by a decision of the Magistrates that patrons must carry their masks or be refused admission. Arbroath brought the rule into operation three weeks ago, while in Dundee it has been in force for almost a year.

Kinema managements in the area recognise that the uniformity to enforce the carrying of masks will help matters. One of the difficulties in the past had been, so far as Dundee was concerned, that people coming from neighbouring towns did not carry their masks because the regulations did not apply in their home town.

FILMS IN THE KIRK

Report Asked For

The Church of Scotland may make films as a regular activity, if a report on the use of films for religious purposes is favourable. The General Assembly of the Church last Friday took an important step towards the official recognition of the value of the film in Church work.

Overtures had been sent up from a number of presbyteries owning projectors, and it was unanimously agreed to appoint a committee to investigate and report on the use of films in the church.

The Rev. Dr. George Carstairs, Edinburgh, who moved the motion, commented with satisfaction on the Church's decision at the annual meeting the following day of the Scottish Churches' Film Guild, of which he is president. It was, he said, a great step forward.

The Baptist Union of Scotland, he said, had also appointed a committee to work in close co-operation with the Guild, and the December issue of the *Scottish Educational Film Review* had been devoted entirely to religious instructional silent films. There were now 42 religious silent films in the Scottish Central Film Library.

A. B. KING SHIELD

First and Second Rounds

As already announced, the Sports Committee has decided to carry through the usual competition for the King Shield, and the draw has now been announced. This is as follows:—

FIRST ROUND

W. Carruthers (6) v. C. Beveridge (12).
J. Colville (4) v. W. Elder (6).
R. Pennycook (18) v. A. E. Pickard (7).
A. Simmons (18) v. J. Archer (18).
J. McPhie (11) v. W. Davidson (4).
BYES.—J. Jamieson (18), H. Barnett (18), R. Campbell (6), H. Copland (10), J. Healy (18), J. Hill (5), J. Thomson (6), R. Bennett (8), M. Kane (8), W. Bendon (4), L. Horton (18).

SECOND ROUND

R. Pennycook (18) or A. E. Pickard (7) v. M. Kane (8).
J. Archer (18) or A. Simmons (18) v. J. Hill (5).
W. Bendon (4) v. W. Carruthers (6) or C. Beveridge (12).
R. Bennett (8) v. J. McPhie (11) or W. Davidson (4).
H. Copland (10) v. J. J. Thomson (6).
J. Jamieson (18 v. L. Horton (18).
R. Campbell (6) v. J. Colville (4) or W. Elder (6).
J. Healy (18) v. H. Barnett (18).

Will competitors please note that the first round must be played not later than June 7 and the result intimated to Mr. Archer, La Scala, by that date? The second round to be played by June 28.

DUNDEE'S SUNDAY SHOWS

The King's Theatre, Dundee (Gaumont-British), manager A. W. Hall, and staff are giving splendid voluntary assistance in helping to make Sunday evenings happy for men and women in the Services and friends. Since Garrison Theatre was started about three months ago by the local committee organising entertainments for the Forces, nearly twenty thousand people have been entertained.

CINEMA CLUB'S LADIES DAY

For the next Cinema Club Luncheon, which is Ladies' Day, arrangements are again in the hands of the Ladies' Committe, headed by Mrs. Jean Robertson. Jean has evolved something novel in prospect for members on June 13, and the occation will also be marked by presentations to Past-President Arthur Simmons and the Secretary, Wm. Kempsell, in recognition of his twenty years' service.

GRAHAM SALMON TO WED

The engagement was announced last week of T. Graham Salmon, M.A., LL.B., secretary of the Edinburgh C.E.A., to Nancy, elder daughter of Dr. George A. Waters, editor of the *Scotsman*. Mr. Salmon was given as Gunner T. G. Salmon, R.A., and his fiancée as A.S.O. N. H. Waters, W.A.A.F.

Sunday opening at Swindon has resulted in £255 being paid over for charity.

A scene from British National production of the much discussed Walter Greenwood play LOVE ON THE DOLE, starring Deborah Kerr, which is at the Odeon, Leicester Square.

"LADY HAMILTON" PREMIERE

Britons Attend U.S. Presentation

A brilliant gathering attended the recent gala premiere of Alexander Korda's "Lady Hamilton" at the Radio City Music Hall, New York.

A number of British representatives in the U.S.A. were present including Sir Louis Beale of the British Purchasing Commission, and Lady Beale; Sir Angus Fletcher and Lady Fletcher; Sir Connop Guthrie of the British Ministry of Shipping; Sir William Wiseman; Godfrey Haggard, British Consul-General; L. H. Leach, British Consul; Douglas S. Cole, Commissioner for Canada, and Mrs. Cole; Emil F. Horn, Commissioner for South Africa; and Mrs. Horn; Sirdar H. S. Malik, Commissioner for India; L. R. MacGregor, Commissioner for Australia, and Mrs. MacGregor.

Produced and directed by Alexander Korda, "Lady Hamilton" depicts the famous romance between Lord Nelson, Britain's greatest naval hero, and Lady Hamilton, historically recorded as one of the world's most beautiful women. Others in the cast in support of Miss Leigh and Olivier are Alan Mowbray, Sara Allgood, Gladys Cooper, Henry Wilcoxon, Heather Angel, Halliwell Hobbes, Gilbert Emery, Miles Mander, Ronad Sinclair, Luis Alberni, Norma Drury, Olaf Hytten, Juliette Compton and Guy Kingsford. The screenplay is by Walter Reisch and R. C. Sheriff.

The production is a United Artists release.

S.O. IN RUGBY

Warwick County in Favour

Warwickshire C.C. Licensing Committee has considered representations by the Rugby and District Trades Council for the renewal of consideration for the opening of Sunday kinemas.

The committee accordingly invited the views of the Rugby Corporation on the proposal, with an intimation that, subject to any observations which it might have to make, in the present circumstances the Licensing Committee was strongly in favour of granting the application, at any rate, as a war-time measure, more especially in view of the fact that Rugby is the only large-sized town in Warwickshire in which Sunday opening is not permitted.

S. AND E. LANCS MEET AT BURY

Instead of Manchester, the meeting, on May 28, of the Committee of the South and East Lancashire Branch takes place at Bury. This will be the first time a committee meeting has been held outside Manchester.

Directors of the Art Picture Theatre, Bury, will entertain the committee men to luncheon.

Another innovation is that the representatives of the Trade Press will be invited to the committee meeting.

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AND ALWAYS ITS MATCHLESS SERVICE

UNITED ARTISTS' RETURNS UP BY 25 PER CENT.

U.K. Convention Welcomes Ealing into the Fold

UNITED ARTISTS' Sales Convention was held at the Bull Hotel, Gerrards Cross, on Saturday last. Branch managers, London salesmen, key men from all over the country, and members of the executive were present, and E. T. Carr presided.

Mr. Carr opened the proceedings with a stimulating speech, in which he paid tribute to Murray Silverstone, Arthur W. Kelly and Walter Gould in the course of a survey of the whole field of United Artists' sales activities. He dwelt with obvious pleasure on the recent United Artists-Ealing Studios agreement, emphasising the great importance of the deal and the tribute which Major Baker and Michael Balcon had paid to United Artists in thus aligning themselves with the company.

Despite the increasing difficulties of the period, Mr. Carr was able to report that United Artists in the last five months, as compared with a similar period last year, had increased their returns by more than 25 per cent. Mr. Carr then proceeded to a detailed survey of forthcoming production.

From Alexander Korda five pictures were certain. "Lady Hamilton," starring Laurence Olivier and Vivien Leigh, he said, was probably the most eagerly awaited picture in this country since "The Great Dictator." In America it has already earned wonderful tributes and was rolling up mighty grosses. "Illusions," starring Merle Oberon, is before the cameras. "Forbidden City," "New Wine" and "The Jungle Book," with Sabu, are the three other pictures in preparation.

New Chaplin Subject

Charles Chaplin will give United Artists "Production No. 7." Advance information indicates that it will deal with a refugee in New York.

David O. Selznick is engaged on Charlotte Bronte's immortal classic "Jane Eyre," a story which would offer magnificent opportunities to his rare genius.

"Eagle Squadron"

In the course of the next few weeks Walter Wanger would deliver his latest picture, "Sundown," directed by Henry Hathaway. He is now engaged upon "The Eagle Squadron," a film of American airmen in this country, and this will be followed by a picture as yet untitled.

From Edward Small five pictures are promised, and the first of these, "The Corsican Brothers," starring Douglas Fairbanks, Jun., in a dual rôle, is now before the cameras. "G-Man Versus Scotland Yard" will follow immediately. Three other pictures are in preparation.

Hal Roach Comedies

In accordance with his recently announced policy, Hal Roach will continue to produce comedies of his own particular genre of which he is unchallenged master. "Road Show" was a great success in the West End and will, Mr. Carr prophesied, do splendid business on general release. "Topper Returns" opens at the London Pavilion on Sunday, June 1, and its success is a foregone conclusion. "Broadway Limited" is now in production, and will be followed by two other comedies, "Tanks a Million" and "Niagara Falls."

Lubitsch Comedies

Of the two pictures due from Sol Lesser and Ernst Lubitsch, "That Uncertain Feeling," which stars Merle Oberon and Melvyn Douglas, was Trade shown earlier in the week, and rarely, said Mr. Carr, in all his career had he heard such spontaneous and infectious laughter as that accorded this comedy. The second Lesser-Lubitsch picture is entitled "Strange Victory."

From David L. Loew and Albert Lewin, United Artists have had "So Ends Our Night," starring Fredric March and Margaret Sullavan, which has done very fine business indeed. Their second picture, "Landfall," is now in production.

"Battle of Britain"

Richard A. Rowland has delivered "Cheers for Miss Bishop," one of the most tender and emotionally satisfying pictures issued from Hollywood. It has been properly described as the American equivalent of "Good-bye, Mr. Chips," and, said Mr. Carr, "it will score a triumph in this country." The producer is also engaged on a picture provisionally entitled "The Battle of Britain," to be followed by "Chins Up."

From Gabriel Pascal, the brilliant producer of "Pygmalion" and "Major Barbara," would come George Bernard Shaw's "The Devil's Disciple." Arnold Pressburger is now engaged on a picture entitled "The Shanghai Gesture."

The Ealing Agreement

Mr. Carr then turned to Ealing Studios' product. He dwelt on Michael Balcon's outstanding position in British production, and reiterated his real satisfaction that it had been possible to bring into the U.A. family the two men of the greatest standing and ability in British films to-day—Major Baker and Michael Balcon.

"Turned Out Nice Again," the first Balcon picture to be released through United Artists, is a delightful George Formby. "Ships With Wings" is now in production as is also the Will Hay comedy, "Black Sheep of Whitehall." These will be followed by "Portrait of a British Foreman."

Introducing Major Baker and Mr. Balcon to the Convention, Mr. Carr also read telegrams of welcome from Murray Silverstone, Arthur W. Kelly, Walter Gould, G. Archibald, as well as from every other stockholder and producer-member of the organisation.

In a brief and witty reply, Major Baker expressed his gratification at the association between the two companies. Mr. Balcon followed with a speech which charmed the Convention as much by its modesty as by the ringing conviction it carried in the future of British pictures and the ability of Ealing studios to deliver the goods.

"Heroic" Picture

Mr. Balcon made the significant point that, for the period of the war at any rate, British pictures must, in the main, be of a "heroic" character. They must convey a sense of drama of the period in which we live, whilst sustaining all the characteristics of first-class entertainment. He dwelt in particular on "Ships With Wings," which he sincerely believed would prove to be one of the greatest pictures that have ever come out of a British studio.

At its conclusion, Mr. Balcon's speech was greeted with vigorous applause, and when Mr. Carr rose to thank Major Baker and Michael Balcon, the Convention broke out in cheers.

The whole Convention was then taken to Ealing Studios for lunch. After lunch, the Convention viewed some striking rushes of "Ships With Wings," which produced a profound impression.

The afternoon terminated with the Convention laughing its way through a special showing of "Turned Out Nice Again."

WARRINGTON SUNDAY CONDITIONS

Watch Committee Relaxes Restrictions

When Warrington Town Council meets on June 17 a motion will be submitted to authorise the Sunday opening of kinemas.

As far back as last September the principle was approved, but the terms which were drawn up by the Watch Committee were entirely unacceptable by the local licensees. Endeavours to secure easier conditions having failed, there were several weeks of deadlock.

That situation has now been brought to an end. The General Purposes Committee of the Town Council has now authorised the Watch Committee to grant licences as a war time measure under conditions which have a better prospect of acceptance by the kinema managements.

Toasting the newly signed agreement between Ealing Studios, Ltd., and United Artists. Left to right: S. Jackson, Michael Balcon, E. T. Carr, L. Lewis, Major R. P. Baker and Mr. Morris

Cary Grant, Irene Dunne and Baby Fleetwood in a scene from the forthcoming Columbia presentation PENNY SERENADE

COLUMBIA'S GREATEST PICTURE

"Penny Serenade"

UNIQUE MUSICAL TREATMENT

CLAIMED as one of the biggest pictures Columbia have ever produced "Penny Serenade" has created such a tremendous stir in the United States that its producers unhesitatingly place it in that category reserved for history-making pictures, destined to go down as a landmark in entertainment.

"Penny Serenade," which co-stars Irene Dunne and Cary Grant, under George Stevens' direction, is due for Trade presentation in this country in the near future.

More than 1,400 persons, including exhibitors, circuit executives, Press representatives, Columbia executives, division managers, and branch managers filled the Astor theatre, New York, to capacity last week to see a special presentation of the picture.

Critic's Great Tribute

Some idea of the impression the picture has made in America is to be found in the following extraordinary tribute from Louella Parsons, world-famous critic. She writes: "Not often in my days of previewing have I been impressed as I was with 'Penny Serenade.' I regard this as one of the greatest audience pictures ever made. George Stevens has done a magnificent job of directing. Cary Grant has never in his life given such a performance. Irene Dunne, too, is surprising."

"Should be B.O. hit and stand out among year's best pictures," comments the *Film Daily*. "Exhibitors," it continues, "have a first-class piece of merchandise for their screens . . . for any house and all types of audiences. It can't be too highly recommended."

Novel Presentation

Columbia explain that "Penny Serenade" is the simple story of a carefree news reporter who falls hard for a girl he first sees behind the counter of a music store. Yet, despite its simplicity and humanity it is an extremely unusual picture because of its original style of presentation.

A complete film story told in the titles and tunes of phonograph records is the innovation in musical backgrounds that Producer-director George Stevens has given "Penny Serenade."

In the story, Miss Dunne is a salesgirl in a music shop. When Grant, a newspaper reporter, first sees her, he is passing the music shop, and is attracted by the catchy lilt of "Penny Serenade," the record she is playing inside—and it becomes love at first sight.

Later, on a balmy night at the beach, another record spins, "Moonlight and Roses," and the romance is in the bud.

As the romance progresses, the enticing sway of "Missouri Waltz" finds Grant and Miss Dunne dancing.

New Year's Eve arrives on the wings of "Auld Lang Syne," with a gay party in Miss Dunne's apartment. Grant is late for the party, but when he does arrive, he leads Miss Dunne on to a wintry fire escape, where, with a montage record whispering "You Were Meant for Me," Grant asks her to marry him.

The Bridal Chorus

He has just received an assignment to leave within an hour for Tokyo, and Lohengrin's "Bridal Chorus" witnesses their wedding in a sleepy minister's study.

With "Three O'Clock in the Morning" dinning in their ears at the railway station, Grant kisses his bride goodbye, promising to send for her in three months.

Months fleet by. Miss Dunne arrives in Tokyo to enjoy the happiest moments of her life with "The Japanese Sandman" singing to them. Soon, there is to be a baby, but disaster strikes in the guise of an earthquake, and the baby never arrives.

Back in a San Francisco hospital, Miss Dunne has no desire to recover. Everything in life she had wanted she now can never have, and in the background the distant drone of "Just a Memory" taunts her.

Drabness and Dancing

Grant purchases a country newspaper. They move to the small town, but life re-

Continued at foot of next column

ABERDEEN DEAL FIXED

Donald Company Controls 17 Places of Entertainment

The Aberdeen kinema deal reported in the KINE. recently as being negotiated was completed on Friday, when James F. Donald (Aberdeen Cinemas), Ltd., acquired the controlling interest in the Aberdeen Picture Palaces, Ltd.

This means that Messrs. Donald now control seventeen places of entertainment, including twelve of the city's sixteen kinemas.

In addition to the city picture houses, the chain includes H.M. Theatre, the Ice Rink, Stonehaven Picture House, the Globe Cinema (meantime closed), and the Star (at present used as a dance hall). The Globe and the Star are among the entertainment houses hitherto controlled by the Aberdeen Picture Palaces, Ltd., which also include the Capitol, Playhouse, City, Casino and Torry kinemas.

Messrs. Donald already control the Majestic, Kingsway, Astoria, Queen's, Belmont, Grand Central, and Cinema House.

Financial details of the deal are set out on page 19.

Glasgow Kinemas' Charitable Efforts

£7,000 FOR CITY'S LORD PROVOST

At an early date representatives of the Kinema Trade in Glasgow are attending at the City Chambers to hand over to Lord Provost Dollan two cheques valued over £7,000.

The first (£1,887 odd) is the Lord Provost's proportion from the recent Kinema Sundays, and will be handed over from the Scottish Benevolent Fund, while the Scottish Branch C.E.A., in conjunction with the renters, will be handing over a cheque for £5,300 odd as a result of the recent Sunday entertainments in aid of the Clydeside Air Raid Distress Fund. Glasgow is proud of the support afforded and the huge sums of money raised for the various war funds.

Kinema Ball Profit

A profit of £88 13s. 1d. has resulted from the last Kinema Ball held under the auspices of the Glasgow Cinema Club. This is considered very satisfactory, considering the difficult times.

Kinemas Aid Edinburgh Charities

Officials of the Edinburgh and Leith P.S.E. called on Lord Provost Sir Henry Steele last week and handed over a cheque for £500 for the Lady Provost's Comforts Fund for H.M. Forces. The £500 was part proceeds of a sum of £2,000 which has been raised from a series of Sunday-evening charity concerts held in the Capitol, Leith, and the Regent, and Tivoli Picture Houses.

Continued from previous column

mains drab and empty. An adopted baby solves the problem, and the records spin happily again with "The Charleston" and other happy songs in the distance.

Once, they almost have the child taken from them, but they fight for it, keep it, and several years of joy speed by. But the child dies and sadness once again enters the home. It seems nothing can keep the family together, as "These Foolish Things" sound on the screen. It is made more unbearable as a children's Christmas play and "Silent Night" reminds them of their loss the year before.

The story is ended—and then the telephone rings. All the merry phonograph records, and none of the sad ones, ring through their heads as an orphanage superintendent calls . . .

"It's a very strange thing—but I have just the child for you, too—the most remarkable child. . . ."

And the notes of "Penny Serenade," the song that first brought them together, ring out loudly and joyously.

MILDER SETS MORE SUPER SUBJECTS

MAX MILDER,
Managing Director of Warners who announces more big productions for Teddington

"Flying Fortress" Next at Teddington

PLANS are already well advanced for further super productions at Teddington, the home of Warner Brothers British productions. Upon completion of the present film "You Can't Escape for Ever," shooting will begin on a picture entitled "Flying Fortress."

This will be an epic story of the famous Ferry Pool and the pilots who are flying from Canada to Britain each night at the controls of the great American bombers.

"Flying Fortress" will be followed at the studios by "Death Over Portugal."

A New Song

Meanwhile, shooting on "You Can't Escape for Ever" is making good headway, under the direction of John Harlow.

One of the "highspots" sequences is the interior of the Hotel Lucerne in Paris, and the huge set took up the whole of the floor space of one sound stage.

Elisabeth Welch monopolised much of the limelight in this sequence—she appears as a cabaret artist, and sings a new song, "All This Is Mine, and Heaven Too"—although most of the principal players are also "on the floor," including Ann Dvorak, Griffith Jones, Vera Boggetti, and Harold Huth. There are, too, a full orchestra and a large crowd of extra players on the set.

Shooting then switched over to French Army Headquarters, and the interior of the German Propaganda Ministry. Scenes were also shot in the hotel suite occupied by the Nazi agent, played by Robert Morley.

Bernard Miles has been added to the cast in the rôle of the German Propaganda Chief.

"The Black Sheep of Whitehall"

WILL HAY IN THE CIVIL SERVICE

Will Hay's new comedy for Michael Balcon, "The Black Sheep of Whitehall," is now well under way at Ealing, with the comedian making his directorial bow as co-director with Basil Dearden.

A Civil Service atmosphere is dominating the studios—though it is probably a much more cheerful air than in the real Civil Service! Most of the scenes so far have represented rooms in a Government ministry, with Will, as a penniless correspondence college professor, getting into the ministry when mistaken for an important economic expert bearing a similar name.

Basil Sydney has joined the cast as one of the leading crooks. John Mills is playing one of the leading rôles in the film, and other players now added to the cast list include Felix Aylmer, Frank Cellier and Joss Ambler.

Screen newcomer Thora Hird appears as Will's secretary in the opening scenes. Coming straight from the Morecambe Repertory Company, she was tested some time ago for Will Hay's last film, "The Ghost of St. Michael's." The character was cut from the script before the picture went into production, however, and when a very similar character was created for "The Black Sheep of Whitehall" she was immediately approached for the part.

Michael Redgrave and Barbara Mullen in a scene from JEANNIE, which Marcel Hellman is producing at Denham for G.F.D. release. Harold French is directing and Harold Boxall is in charge of production. Tom White is production manager

The Vic Olivers Busy at Riverside

"I FIND A STAR"

Contrasting Sets

IT was good to see renewed activity at Hammersmith again as I descended upon it last Friday. At the Riverside studios, John Paddy Carstairs was directing the John Corfield production, "I Found A Star," and I seized the chance of taking Monica Ewer, author of the novel "Ring O' Roses," on which it is based, to inspect progress.

A reasonably gay throng filled supper-tables on a large night club set, listening to the remarkable singing of Uriel Porter, a coloured discovery from the West Indies. Not often is one able to chat with a British Prime Minister's daughter as leading lady, but Sarah Churchill and her volatile husband, Vic Oliver, both found time to do so.

Evelyn Dall, George Merritt and Raymond Sorell were also at work, and the cast includes J. H. Roberts, Barbara Everest, Joan Greenwood, David Evans, Gabrielle Brune, Charles Victor, Robert Atkins and Mignon O'Doherty. Ernest Palmer is cameraman, and I found my old friend Eric Gray making a studio comeback in charge of stills.

Vic Oliver, whose strenuousness these days is almost incredible, dashed off at five to make a War Weapons appeal at the near-by Gaumont, Hammersmith.

Some interesting waterfront scenes were shot last week in a colourful London dockside café—authentic to the smell of the beer and with a menu board filled with a long list of almost forgotten pleasures . . . tripe and onions, steak and kidney pudding! The quay-side was staged for the discovery by Vic Oliver (as Lucky Lyndon, an optimistic young variety agent) and Sarah Churchill, as his secretary and staunch supporter, of the coloured docker with a magnificent voice. This actually is a real life discovery, since John Corfield Productions had spent many fruitless weeks combing England for a "new Paul Robeson," when Uriel Porter's voice was heard on the radio. Half the unit rang the B.B.C. simultaneously, and within twenty-four hours Porter was signed.

ELVEY TO PRODUCE "BLITZ HOTEL"

Harold French Will Direct

THE novel entertainment film devised by Maurice Elvey, with the title "Blitz Hotel," will shortly go on the floor at Denham directed by Harold French.

It will be the first talkie film produced by Maurice Elvey, who since the introduction of sound has concentrated mainly on direction, although he has promoted many film productions in the past ten years.

The script of "Blitz Hotel" has been prepared by Negley Farson, noted U.S. author, and the story is in the form of a slice taken from present-day life in one of our big hotels, like the Savoy, during the height of the Blitz between 7 p.m. and 7 a.m.

KINE understands that Carroll Gibbons has written the music, and with Manning Sherwin, who has written the theme song, will both appear in the film as Blitz hotelites. It is emphasised that while the story is fiction the Blitz part will be authentic.

"HATTER'S CASTLE" IN FIRST WEEK AT DENHAM

Lance Comfort Directing

The new Paramount production "Hatter's Castle," started at Denham on Monday. Directed by Lance Comfort with Robert Newton, Emlyn Williams and Deborah Kerr in the starring roles.

Based on the novel by A. J. Cronin, with its fine insight into the life of a Scots home, where the father, set in the ways of yesterday, refuses to progress with the times, and brings out in great dramatic detail the effect of the stubbornness on his family.

Robert Newton has the coveted part of James Brodie, while Emlyn Williams plays the rôle of Dennis. Deborah Kerr portrays Mary, James Mason is Dr. Renwick, Enid Stamp-Taylor appears as Nancy, Henry Oscar is Grierson, Tony Bateman plays Angus, and Beatrice Varley will be seen as Mrs. Brodie.

The picture is being produced by I. Goldsmith and is one of the most important productions in the Paramount 1941 programme.

ISLINGTON TO REOPEN

"Hi Gang" starts on June 23

"PITT THE YOUNGER" PREPARING

FOLLOWING the increase in British production, recently referred to in KINE., it is learned officially that G.B.-Gainsborough are to reopen Poole Street studios on June 28, when "Hi, Gang!" goes on the floor, directed by Marcel Varnel.

This is cheering news, for the Shepherds Bush plant has been in constant use throughout the blitz, and the studios hold the record for production, with 14 pictures completed since the outbreak of war.

Preparations are also nearing completion for "Pitt the Younger," the next 20th Century picture, which will go into production at Shepherds Bush next month, starring Robert Donat, and directed by Carol Reed, from a story by Viscount Castlerosse.

Robert Morley has been signed this week by Bob Harley, 20th Century-Fox chief in Britain, to play Charles Fox in the company's production of "Pitt, the Younger."

Morley achieved fame with his much discussed portrayal of Louis XV in "Marie Antoinette."

Application has been made by the studios to have Morley's call-up deferred so that he can appear in the picture. He was to have joined the R.A.F. almost immediately.

"Hi, Gang!" will star Bebe Daniels, Ben Lyon, Vic Oliver, Moore Marriott and Graham Moffatt, with further well-known stars to be announced later.

Negotiations are also in hand for several other feature productions, which G.B.-Gainsborough will produce in the near future. An indication of the methods adopted by Shepherds Bush studio executive is the little publicised fact that, between pictures, the production staff, including even the lowly hourly workers, are retained on pay. This excellent method could well be adopted by several other companies with success.

G.-B. INSTRUCTIONAL BUSY

Documentary and Publicity Films

G.-B. Instructional is at present engaged on making films for various Government departments and large-scale business organisations. The making of films for ordinary theatrical distribution has ceased. The war has put an end to the long period of trying to convince exhibitors that there was something in the short film.

Should the single feature programme be adopted, exhibitors will find that reputable short producers will require very different treatment to that which they experienced up to the end of 1939.

At present this company has five production units at work actively producing, and arrangements are in hand for preparing other films for them as soon as they come off their present jobs. One 13-reeler, one nine-reeler and a four-reel film are in hand for the War Office.

Other work is in production for the Ministry of Information and the British Council, including a diagrammatic film and an interest film in Technicolor. The unit which in the past has specialised on "Secrets of Life" is now busy on biological subjects, designed with the aid of the British Film Institute for distribution overseas. Altogether they are very busy!

STUDIO WORKERS

Release film tins with as little delay as possible. Tin plate from which they are made is badly needed for the war effort. ***See page 34***

HELLMAN CONTRACT FOR BARBARA MULLEN

So pleased is Marcel Hellman with the performance of his new star, Barbara Mullen, in the film version of "Jeannie" at Denham, that he has put her under contract to appear in future productions.

He has also given a contract to Harold French, and he thinks that, in this famous stage producer, who only recently turned to films, he has discovered an ace comedy director.

Ex-musical comedy star French came into films only two or three years ago, when he accepted an invitation to direct sequences of "Major Barbara." This is his first big solo effort.

"The Tower of Terror"

ASSOCIATED BRITISH AT WELWYN

Production has started at Welwyn on an Associated British picture, "The Tower of Terror," a super-thriller which tells of the smuggling of British agents into Germany.

The whole of the cast and the production unit of "Tower of Terror" is on location on the small island of Flatholm, off the coast of North Wales, where they are filming in and around a very old lighthouse which figures as the "Tower of Terror" in this spy story.

The stellar players are: Wilfrid Lawson, who gets his greatest and most dramatic character rôle to date; Movita, who has been touring since the outbreak of war in a popular vaudeville act (she hails from Hollywood and has already starred in a number of Pathé releases); and Michael Rennie, one of the leads in "Ships with Wings," just completed at Ealing.

Many very attractive shots have been secured, W. J. Gell tells me, on the wild and desolate island, and the magnificent shots of the rugged beauty of the sea-swept coastline will add tremendous realism to the picture which is described as the most ambitious on the current Pathé schedule. John Argyle is in charge of production and Lawrence Huntington is directing. The unit is returning to Welwyn in a few days to start shooting on lavish sets representing a German quayside and Customs offices.

"THE COMMON TOUCH"

Baxter Starts at Rock

One of the strongest cast lists seen for some considerable time has been assembled by John Baxter for his newest British National feature "The Common Touch." In addition to Greta Gynt, Joyce Howard and Geoffrey Hibbert, those already signed up include Harry Welchman, famous musical comedy star, Bransby Williams, George Carney, Mark Hambourg, Sandy McPherson, Scott Sanders, Bill Fraser, John Longdon, Charles Carson, Raymond Lovell, Eliot Makeham, Edward Rigby, Wally Patch, John Slater, Hector Abbas, Edgar Driver, Eric Lugg, Arthur Hambling, Jerry Verno, Iris Vanderleur, Arthur Maude, and Carroll Gibbons.

John Baxter is producing and directing "The Common Touch."

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The Observation Window

The Under 35 Problem

SOME REVEALING FIGURES

Who Damages the Cans?

AN index to the serious effects upon kinemas of the calling-up of projectionists under 35 years of age was forthcoming at the Bristol C.E.A. meeting last week. It was there announced that there were 72 kinemas in the area replying to the questionnaire, that these employed 235 projectionists, of whom 191, or 81. per cent., were under 35 years of age.

IT will be seen from the above figures that the number of projectionists employed is only just over three per theatre, and the number under 35 2¼ per theatre. Allowing that the ¼ includes unfit men and boys, the margin to ensure an efficient projectionist in the box at all times is a woefully small one.

LISTENING to the debate on film container economy last week in London, I was reminded of the campaign against film mutilation conducted by the IDEAL KINEMA during recent years, for much of the deterioration of film cans was laid at the door of the users in renters' dispatch departments and in kinemas. Tins have become such an ordinary article of life to be used and thrown away, that perhaps it is natural that tins of any kind can be carelessly handled without thought for preservation for future use.

PROJECTIONISTS

Help the war effort by preserving film tins from rough usage and rust. Tin plate cannot be spared from national needs. See cols. 3 & 4.

WHILE this is understandable if not defensible in peace-time, it is wholly to be condemned in war-time when every ounce of energy and every ton of metal has to be dedicated to war effort. I do not hesitate to say that anyone, whether in studio or laboratory or kinema projection room, or carelessly or wantonly induces deterioration in or waste of any article he is handling is acting treacherously to the cause for which the country is spending its energy and its resources

IT emerged from the discussion that certain areas of the country had a worse reputation in the condition of tins returned from kinemas and exchanges than others. Careless handling which dents the cans, cracks the film of tin over the metal, and dampness of atmosphere or exposure to wet completes the deterioration.

BRIEFLY, the problem for the future operates in this manner. Only a certain allocation of metal for containers is being made to the Trade. Other trades have been entirely cut off from metal supply. If raw stock suppliers cannot get tins they cannot execute orders, laboratories cannot receive film upon which to print films, copies will be seriously reduced in number, necessitating longer runs and poorer screen quality.

AT once the most sensible and the most impossible suggestion was put forward at last week's meeting to consider the problem was that of a raw stock representative that film tins should be charged out to everyone, including the exhibitor, and credited on return in good condition; thus following a system adopted in every other trade. The suggestion was greeted with a howl of laughter, renters' representatives saying that they wanted it emphasised that the idea did not emanate from the K.R.S. or even one of its members.

ONE is tempted to ask why should a system which is adopted in every other industry be impossible of adoption in the film business? The answer is, of course, that despite the exhibitors' complaint that the renter is able to impose unfair conditions, there is sufficient combination of resistance among exhibitors on some points to prevent the putting into practice of a scheme which in other businesses is accepted without question.

J. BENSON.

ECONOMY IN FILM CONTAINERS

Trade Meeting Discusses Important Government Scheme

COMMENCING immediately, the whole film Trade, from raw stock manufacturer to junk merchant, must co-operate in a scheme to avoid wastage of film cans. This was the decision reached at an important meeting of laboratory and studio executives, and of renters' dispatch managers in London last week. The allocation of metal for film tins necessitates care in handling existing containers so that at least 60 per cent. of those in use may be capable of return in good condition for further use.

Ernest E. Blake, managing director of Kodak, Ltd., from the chair gave to the meeting the substance of his many interviews with the Board of Trade in the matter, pointing out that the voluntary system which was inaugurated six months ago had not secured the proportion of returned tins in good condition which had been hoped for.

While some laboratories had reached a very high average of return (some of them over a hundred per cent. during the period), others had not reached 20 per cent.

Failing ability to achieve the re-employment of film containers in the manner of the scheme which follows, the Trade would find itself subject to a Government order of a rigid and drastic type.

The reason for the requirement was that the Government wished to employ every available bit of metal for the war effort, and was therefore seriously diminishing supplies to industries not directly connected with that effort.

Government's Reclamation Scheme

The scheme for supply of containers to the Trade is as follows:—

1. The following arrangements will be made concerning the delivery of 35mm. kine film, commencing from the earliest possible date, but not later than June 1, 1941.

(a) Film printers must surrender or return at least 60 tin containers for each 100,000 ft. of 35mm. film delivered to them, apart from requirements for prints exported or not circulated in British kinemas.

(b) Film printers must undertake to deliver no 35mm. prints to renters for exhibition in the British Isles unless they procure the surrender of at least 60 tins (1,000 ft. size) for each 100 reels delivered.

(c) At your discretion you may accept two split-reel tins as equal to a single full-size tin.

(d) Deliveries to studios will be subject to the condition that they will procure the surrender of three tins for every four delivered.

2. Printers of newsreels for circulation in the U.K. will surrender three 1,000 ft. tins for every four delivered to them.

3. The Ministry of Information are sympathetic to the scheme and will arrange with the distributors of their films to continue the co-operation which they have given in connection with the earlier scheme.

4. Deliveries to Service Departments can be unrestricted, but they should be approached to return as many as possible.

5. Trailer people to be asked to return three out of every four tins supplied.

6. All tins must be sound and capable of restoration by you.

Overcoming Obstacles

Mr. Blake pointed out that the scheme which they had been trying to operate during recent months had coincided with a period during which there had been an increased demand for tins due to the establishment of reserve dumps of films to meet emergencies, the printing of films ahead of schedule, and laboratory precautions to ensure a supply of stock should enemy action cause a temporary shortage at a time of exceptional demand.

"I am definitely of opinion," said Mr. Blake, "that unless you do something voluntarily, a scheme of rationing will be put into operation which will be much worse than that which you have before you."

S. W. Smith, President of the K.R.S., supported Mr. Blake in his setting out of the problem. The matter had the support generally of renters. The scheme put forward was not too unreasonable. There was no doubt that metal could be used to much greater advantage than in making film tins.

Where Wastage Exists

Discussion was then indulged in around the room regarding the method of returning tins and the preservation of them in usable condition. A more careful handling by everyone concerned and the preservation of them from conditions likely to cause rust were everywhere emphasised.

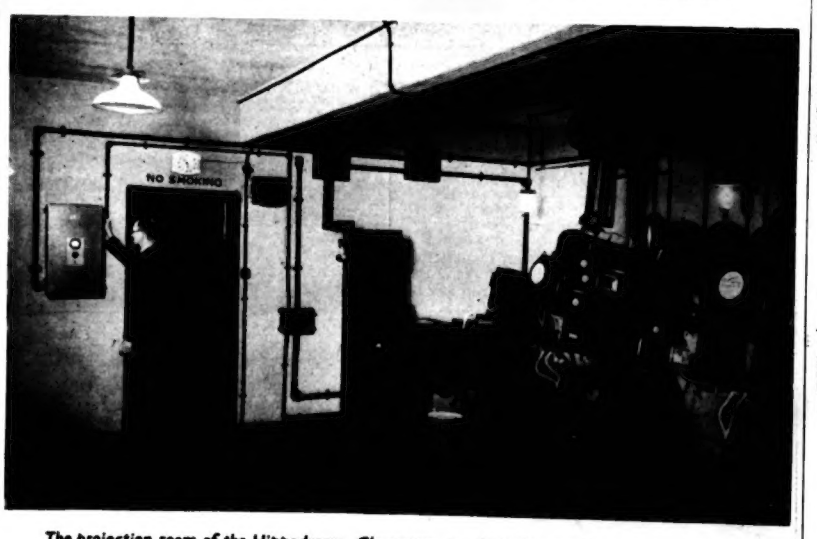
It emerged from the general contributions to the debate that in the present emergency (1) studios were using more tins for storage than was necessary; (2) tins capable of holding 1,000 feet were employed for shorter lengths, both by studios and distribution houses; (3) greater care in handling tins should be enjoined on all users (including exhibitors' employees), and that junk films should not be sent to their depots in tins.

A scheme for reconditioning tins by reblocking, rebuffing and lacquering was suggested, but this was left for further inquiry into methods and organisation.

Mr. Smith said he was prepared to put the matter of the sending of junk films not enclosed in cans to the strippers before the Council of the K.R.S. for their support.

In closing the discussion, Mr. Blake said that he would inform the Board of Trade that the Industry was immediately taking steps to secure the return of cans as suggested. A further meeting of laboratory representatives would be held at the beginning of July

THIS WEEK'S PROJECTION ROOM



The projection room of the Hippodrome, Gloucester, in which Western Electric Mirrophonic Sound is installed

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SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

WAR WEAPONS PUBLICITY—TIN-PAN ALLEGRETTO LUCRE FOR LIBERTY—GRANDFATHER TIME

NOW that outside publicity is restricted it should be a much easier matter than formerly to keep a strict eye upon it. Bills as are still posted should be kept up to date and truly representative of present-day conditions. The other day I saw on the front of a suburban super a large poster announcing "Star variety and big films." Now variety has not been presented at that hall for many months past, so the poster was obsolete and even untruthful. I came across an even worse example in another part of London. A painted sign dating, I judge, from the beginning of the century, advertises as a vaudeville house a hall which has been the home of pictures only for at least 20 years—possibly much longer. I doubt whether anyone now looks at the old sign, but surely the present owners of the ex-music hall ought in their own interests to have it defaced, even if they don't want to use it to advertise their film programmes.

Old School Tie-up

VESTIBULE displays are becoming so rare in the London area that the few showmen who still adopt this well-tried form of publicity-on-the-spot are sure of attracting exceptional attention with their efforts, however unassuming. Traversing Edgware Road recently, I dropped in at the Odeon, reasonably confident that Dennis Norris would have something worth looking at; and sure enough, there was a central display which combined film publicity with a modicum of War Weapons Week appeal. The figures (tailor's models lent and clothed by Gardiner and Co., who have helped Mr. Norris in this way before) represented a schoolmaster in cap and gown, and a small mortar-boarded scholar who showed a quite unusual interest in the message chalked on the blackboard between them. This read: "Save money, not only to see this film, but also to help win the war," and stills of scenes from "The Ghost of St. Michael's" (A.B.F.D.) identified the picture in question, while War Savings posters around drove home that part of the message dealing with national effort. This simple arrangement was made more prominent by the addition of a flood-lantern shedding a powerful beam from near the doors.

Record of the Stars

A COMPETITION which immediately attracted local film fans was organised by Leonard Lozman, of the Lyceum, Huddersfield (Emery Circuit), in connection with his presentation of "Captain Fury" (U.A.). Patrons were invited, through the local newspaper, to send in as many picture titles as they could remember in which any of the five main stars of "Captain Fury" had previously appeared. There was an excellent response, and the winner had as many as 70 pictures for one of the stars.

A Good Press

MAINTENANCE of good relations with the local Press is always worth while, and Jack S. Sackier, manager of the Harlesden Odeon, proved this recently, for, when preparing an article on war time film tastes, a contributor to the *Willesden Chronicle* consulted Mr. Sackier to ascertain his experience and views. The result was a 10-in. three-column feature article describing war time reactions, and mentioning some of the difficulties confronting the purveyor of entertainment. As the Odeon and its manager were the only ones quoted, the feature formed an excellent advertisement for J. S. S. and his hall.

An Organists' Competition

A BOX-OFFICE record was very nearly created at the Elite, Middlesbrough, as the result of an organist competition organised by Manager Reynolds Roberts to publicise "Tin Pan Alley" (20th Century-Fox). For seven weeks prior to play-date the organ contest secured wide publicity for the film—and consequently during the film's run at the kinema it was being screened to packed-to-capacity houses.

Each Friday night a guest organist, who had to be a local and an amateur, played a selection of his own choice as well as a piece of music from the film "Tin Pan Alley." Auditions were given to all competitors at the piano salons of J. A. Williams, a local music dealer, before playing at the theatre.

An exciting climax to the competition was provided when the famous broadcasting organist, Sydney Gustard, visited the kinema to judge the three finalists and presented the winner with a cheque for £5 5s., which had been presented by Fred Williams, of Joe A. Williams, music dealers. The test piece in the final competition was "You Say the Sweetest Things, Baby," from "Tin Pan Alley." There was no doubt that the competition had been an outstanding success from the showmanship point of view.

Recently, Mr. Roberts was presented by the Rex Publicity Service with a cheque for his successful exploitation.

Patrons of the Arts

FILM publicity and the encouragement of local artistic talent is the double purpose achieved by G. H. Barker, of the Forum, West Hartlepool. On several occasions Mr. Barker has had splendid co-operation in his publicity from the local school of arts. Recently one of the students asked his opinion of a drawing he had done of a film star. The effort was excellent, and Mr. Barker encouraged the lad to do some more to advertise films billed as future attractions. These he put on exhibit in the foyer, and they caused considerable interest. The producer of the drawings was delighted, and more so when he was invited to accept a free pass to see the show for each of his drawings.

"The Tree of Liberty"

A BIG tie-up with the local War Savings Groups Scheme was arranged by E. Aspinall, manager of the Capitol (A.B.C.), for "Tree of Liberty" (Columbia). His foyer displays included models drawing attention to present and future programmes. An illuminated tree was part of the display, and patrons were urged to light "The Tree of Liberty" and help the Mayor's Air Raid Distress Fund.

During the week of showing, the Mayoress of Bolton appealed from the stage for the formation of more street savings groups—thus would "The Tree of Liberty" be assured of even stronger growth.

Mr. Aspinall booked extra space in the local papers to publicise the film, and also put out a neat and attractive folder descriptive of the film, and incorporating a competition in which patrons were asked to name correctly the stars of a list of nine future attractions at the theatre.

Fashions and "Flight Command

CO-OPERATING with Middlesbrough's biggest general store, Reynolds Roberts, manager of the Elite, obtained a telling piece of publicity for "Flight Command" (M-G-M). A flight of nine aeroplanes—in formation—was set in each of two of the main windows of J. Newhouse's, Ltd. Behind these were placed cut-out heads of Robert Taylor—the star in the film. Stills, artistically laid out, beset a placard at the back of the display bearing the wording: "'Flight Command' at the Elite—'Fashions Command' at Newhouse's!" The latest dainty wearing apparel was laid out in the windows—thus both the kinema and the store benefited by this attractive display.

This novel display, interesting both to lovers of the antique and the modern picture goer, created great interest in the lobby of the Odeon, Bradford, to call attention to showing times of THE MARK OF ZORRO (20th Century-Fox)

Emphasising the Colour Angle

A WIDE net was cast by R. C. Overs when arranging tie-ups for "North-West Mounted Police" (Paramount), at the Friars, Canterbury. Among the local tradesmen who collaborated was a tailor on the uniform angle; a cleaner whose reference to colour was apposite because the picture is in Technicolor; and hairdressers, who concentrated on the feminine star appeal. But the most ingenious was that of the local gas company, which inferred that, while the "Mounties" always get their man, a gas cooker enables a woman to hold hers! To support this, a strong Press campaign in advertisements and editorial appeared in the Press, while pictorial quad-crowns were employed extensively in town and country districts, augmented by six- and twelve-sheets in the town area.

The picture was announced three weeks ahead by teaser slides on the screen and announcements in the Press, most of which emphasised the colour angle of the film. A 5-ft. cut-out in the vestibule and pennants on the walls also announced the picture. In the garden of the kinema forecourt a cut-out display was erected, and posters and other displays were made on the "front of the house" facing the main street.

A Crossword Variant

AN ingenious variation of the crossword puzzle was the main feature of the publicity employed by Gerald Masters for his screening of "No, No, Nanette," at the Odeon, Worthing. Thousands of throw-aways were distributed carrying a dozen clues, the answer to which was built from the letters in "No, No, Nanette."

With the assistance of valuable editorial space and comment in the local Press, added to consistent screen announcements, public interest was worked up to a high pitch, and at closing date the management had a busy day sorting out the five winners, each of whom received a prize of two front balcony seats for the film. Organ fans had solicited for a "Nanette" interlude, but owing to a particularly full bill of film fare in the preceding week, G. Masters had, regretfully, to reply "No, No."

Clocking in at Bradford

AN intensified publicity campaign was undertaken by L. Wilkinson at the Odeon, Bradford, to help him put over "The Mark of Zorro." In addition to several double-column display ads. in the local newspapers, many thousands of round "stickybacks" bearing a large red Z, and over-printed in small type with the full name of the picture, name of theatre, and date of showing, were stuck on cars, pillar-boxes, overhead wire poles, telegraph poles, etc., throughout the city, while at the Odeon cut-out lobby displays made their appearance several weeks before the actual screening. An unusual lobby display during the week of screening was twelve of the oldest grandfather clocks in Yorkshire, all with their hands set at the various times of showing of the picture. Wilkinson has also had on display recently a collection of fire brigade badges and buttons from all over the world, while the Rugby League Championship Cup, won by Bradford Northern, was also on view.

Surprise Nights Go Big

"SURPRISE NIGHT" is the designation given by Eric V. Walls, manager of the Regent (Emery), Bradford, to his Friday night programmes, which now include a variety interlude. One of the most popular items of this interlude is a competition after the style of the B.B.C. tune word or melody medley competitions, in which patrons were invited to give correct titles to the tunes played on the piano or the non-syn.

A "spotlight turn"—some local boy or girl selected by the management at auditions—is another appreciated feature, for which Mr. Walls has been inundated with requests for auditions. These variety interludes have resulted in substantially increased takings on Friday nights.

To advertise "A Date With Destiny," Mr. Walls displayed in the foyer a Q.C. art poster, in the centre of which was painted a clock face with the hands pointing to the theatre's new closing time.

"Escape" at Portsmouth

A COUPLE of periods of forced closure due to enemy action has rather cramped the style of Patrick Reed at the Odeon, Portsmouth, but I'm glad to see that he is back again, and has retaliated upon the author of his troubles by going all out in the exploitation of the M-G-M anti-Nazi drama "Escape."

Prior to play date he plugged the high-spots of the picture in a series of cards placed in and around the theatre. Tie-ups with the original novel were arranged with booksellers in the town; the idea was elaborated in a foyer display which consisted of a book standing 9 ft. high by 5 ft. wide, spread open, with pages made of buckram; emerging from the centre of several of the pages were lifelike cut-outs of the leading players as they appear in the film. The left hand was arranged so that it looked as though it was pushing the page from which the figure was emerging, and from it hung a small card disclosing the rôle played in the picture. A bolder card said: "See us all in this sensational drama of Nazi Germany."

Inside the theatre on each side of the proscenium arch were 10-ft. cut-out heads of Robert Taylor and Norma Shearer linked up by a lettered streamer. At the conclusion of each film, as the main house tabs came slowly to, an intricate system of stage lighting flooded the entire display in a brilliant array of colours in an otherwise completely darkened theatre. The effect was particularly good, and many complimentary remarks were received from regular patrons, who admired this unusual form of presentation for a forthcoming film.

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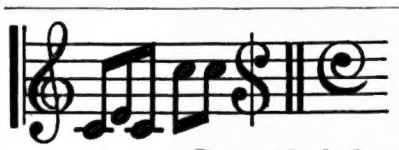
FOR JUNE 30 RELEASES

Compiled by A. W. Owen

"KIPPS"
(20th Century-Fox)

CERT. U. 10,081 ft. Reg. No. Br.Dr.3981. Reviewed in KINE. April 3, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Michael Redgrave, Diana Wynyard, Phyllis Calvert, Arthur Riscoe.
ATMOSPHERE.—Period romantic drama adapted from H. G. Wells' novel, telling of the financial and romantic episodes of a draper's assistant who invests a legacy so that he may lead a cultured life, only to find that romantic happiness is beyond price.
ORGAN.—"Waltzing on the Clouds," Waltz (Walsh Holmes), with adaptation from the piano-solo copy and synchronisation with non-sync. record.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.7742 by Fred Ambrose and his Orchestra.

"FOUR MOTHERS"
(Warner)

CERT. U. 7,638 ft. Reg. No. F.3816. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Three Lane Sisters, Gale Page, Claude Rains, Geoffrey Lynn, Eddie Albert.
ATMOSPHERE.—A story of matrimony, domesticity, motherhood, paternity and family marital and individual sacrifice. Music is an important item in the film as well as atmospheric accompaniment.
ORGAN.—Song, "Mother o' Mine," Kipling-Tours (Chappell), with adaptation from the vocal-piano copy and synchronisation with non-sync. record detailed below.
NON-SYNC.—As organ, recorded by Peter Dawson on H.M.V. B.8487.

"THE MUMMY'S HAND"
(General F.D.)

CERT. A. 6,126 ft. Reg. No. F.3875. Reviewed in KINE. March 6, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Dick Foran, Peggy Moran
ATMOSPHERE.—Melodramatic story of a mummy that comes to life and does the bidding of a fanatical high priest, in highly coloured Egyptian settings.
ORGAN.—"Four Ways" Suite, No. 3, "Eastward," Eric Coates (Chappell), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the Regal Kinema Orchestra on Columbia 9757.

"MURDER OVER NEW YORK"
(20th Century-Fox)

CERT. A. 5,851 ft. Reg. No. F.3823. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Sidney Toler, Marjorie Weaver, Robert Lowery.
ATMOSPHERE.—Mystery comedy-melodrama, the latest of the Charlie Chan series. The story sets a knotty problem in sabotage and murder.
ORGAN.—"Chinese Legend," Schulenberg (Liber), with adaptation from the orchestral piano conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8677 by Richard Crean's Orchestra.

"HERE WE GO AGAIN"
(Pathé)

CERT. A. 5,452 ft. Reg. No. F.3848. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—East Side Kids.
ATMOSPHERE.—Juvenile comedy-melodrama, the fourth of the "East Side Kids" series, telling how a band of young hoodlums learn to be men while at a picturesque up-country training camp.
ORGAN.—"Spirit of Youth," March, Gilbert (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8662 by the London Palladium Orchestra.

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SITUATIONS VACANT

THOROUGHLY experienced General Manager required for non-circuit house in Birmingham.—Full particulars to E., Box 803, Kinematograph Weekly.

MANAGER wanted for Empire, Ripley, Derbyshire; safe area.—State age, references and salary required to H. Elton, Elite Buildings, Nottingham.

SMART Manager wanted (over military age or exempt) for London kinema; references essential.—Apply, J., Box 807, Kinematograph Weekly.

A TEMPORARY appointment is vacant for experienced Assistant Manager. Applicant must be over military age. Terms and copy references to General Manager, Alhambra Theatre, Glasgow.

CHIEF Operator required immediately for country town; safe area.—Picture House, Dalbeattie, Kirkcudbrightshire, South of Scotland.

CHIEF and Second Operators wanted for South Coast town; good salary for right men.—Apply, F. W. Allwood, 150, Southampton Row, W.C.1.

CHIEF Operator-Electrician, over military age; excellent working conditions and top pay for thoroughly experienced technician.—Royal Cinema, Marble Arch, Edgware Road, London, W.2.

CHIEF OPERATOR AND ELECTRICIAN REQUIRED; W.E., HEWITTIC RECTIFIER; PERMANENT POSITION; RECEPTION AREA; SALARY, £5.—APPLY, PHIL GILES, GRAND THEATRE, LORD STREET, SOUTHPORT, LANCS.

WANTED, Chief Operator, over military age or exempt military duties, also Second Operator, for small theatre near Ealing, Middlesex; RCA; comfortable post, good salary.—Apply, giving full particulars, to L., Box 809, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

CHIEF Operator wanted immediately.—State age, refs., and wage required, Robinson, The Regal, Gillingham, Dorset.

WANTED urgently, First and Second Operators.—Apply, Regent Picture House, Kingswood, Bristol.

WANTED, Chief Projectionist for Arcadia, Swindon.—Apply, Charles Rowe, Westbury, Wilts.

WANTED for Cornish kinemas, capable First and Second Operators.—Salary, when available, to Cinemas, 51, Victoria Street, Paignton.

FIRST and Second Operators wanted; RCA, Kalee 11, Hewittic, Plenum; good wages and permanency for right man.—Regal, Higham Park, Larkswood 1888.

SECOND Operator required; W.E. and Kalee.—Globe Cinema, Upper Richmond Road, Putney.

SECOND Operator wanted, exempt or over military age.—Roxy Cinema, Westbourne Grove, London, W.2.

EXPERIENCED Second Operator required, exempt military service, for super-kinema in country.—Write, stating age, experience and what wages required, Manager, Rex Cinema, Haslemere, Surrey.

SECOND Operator wanted, one used to RCA or B.T.-H.; London kinema; first-class wages.—Apply morning, between 11 a.m. and 1 p.m., Queen's Hall Cinema, Palmers Green, N.13.

WANTED, Operator, exempt military service, sufficient experience for third; permanency.—State age, particulars, wage required, Seebold, Rivoli, Worthing.

WANTED immediately, Second and Third Kine Operators; Western experience an advantage, but not essential; good wages; safe area; comfortable job.—Apply, Manager, Palace Cinema, Calne, Wilts.

SITUATIONS VACANT (cont.)

EXPERIENCED Operator required for small country hall; no Sunday work.—State age, experience and wages required, to S., Box 790, Kinematograph Weekly.

ORDER Clerk (engineering supplies) required by large circuit with offices at Exeter.—Apply by letter, stating age, qualifications and salary required, to Chief Engineer, The Gaumont, Morden, Surrey.

SITUATIONS WANTED

MANAGER (48), many years' consistently successful, well served all branches, would supervise small circuit or manage first-class hall, anywhere; excellent testimonials.—Bond, Manager, 6, Jackson Road, East Barnet, Herts.

MANAGER available for immediate engagement, London or suburbs; extensive experience all branches; excellent references; exempt military service.—R., Box 789, Kinematograph Weekly.

EXPERIENCED Chief Operator seeks position, anywhere; W.E., B.T.H. rectifiers, Plenum; excellent references; salary £5.—Operator, 18, Ritches Road, Harringay, London.

CHIEF OPERATOR-ELECTRICIAN, LONG EXPERIENCE, SEEKS POST, TOWN OR COUNTRY; EXCELLENT REFS.—K., BOX 808, KINEMATOGRAPH WEEKLY.

CHIEF Operator, age 43, seeks post; 26 years' experience.—L. E. Young, 121, Railton Road, London, S.E.24.

SECOND Operator (18), two years' experience, seeks position.—Please write, E. Mullard, "Littlecot," Hazelgrove, Clanfield, Portsmouth.

SITUATIONS WANTED (cont.)

CHIEF (36), 20 years' experience, requires position immediately.—Particulars and wage offered, Operator, c/o Mrs. Palmer, Berrycroft, Berkeley, Glos.

PROJECTIONIST, 47 years of age, 25 years' experience, requires post, trade shows or private theatre.—F., Box 804, Kinematograph Weekly.

ORGANIST, young, capable, exempt from military service, seeks position; will go anywhere; Compton organ preferred; would accept temporary engagement; audition welcomed.—H., Box 805, Kinematograph Weekly.

ORGANIST, HIGHLY EXPERIENCED, EXEMPT, EXCEPTIONAL PERFORMER, SLIDE INTERLUDES, RHYTHM, VARIETY ACCOMPANIMENT, SEEKS ENGAGEMENT.—W., BOX 796, KINEMATOGRAPH WEEKLY.

KINEMA ORGANIST, KNOWN, YOUNG, BRILLIANT MODERN STYLE, DESIRES CHANGE; WOULD CONSIDER PALAIS ENGAGEMENT, ANYWHERE.—C., BOX 801, KINEMATOGRAPH WEEKLY.

SECRETARY-SHORTHAND-TYPIST seeks post; London only; film experience; salary 65s.—"F.," 30, Glebe Road, N.3.

THEATRE SEATS

TIP-UP Seats wanted; any quantity.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

KINEMAS FOR SALE & WANTED

MANAGING Director of small circuit is desirous of securing controlling interest in another kinema or kinemas.—G., Box 205, Kinematograph Weekly.

WANTED, Kinema, Hall or Theatre, closed or open.—Director, 5, Plymouth Street, Shakespeare Street, Manchester.

COUNTRY Kinema, Essex, fully equipped, cap. 300, doing excellent business, for sale, freehold, £1,500; bargain.—"Woodview," Dukes Ride, Crowthorne.

FOR SALE AND WANTED

WANTED, Rotary Converter, any size.—Hull, 221, City Road, London, E.C.1.

CURTAIN Track wanted, suitable for 22-ft. opening.—Particulars, lowest for cash, Rutland Cinema, Uppingham.

FOR Sale, 8-h.p. Motor-Generator, Fuller motor, 415 volts, 3 cycles, 50 periods, Newton dynamo, 60 amps., 60 volts; can be seen near London.—Carpenter, Central Cinema, Cheshunt, Herts.

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
LONDON						
Thur., May 29	10.30 a.m.	Own Theatre	Five Shorts	Columbia	—	—
Fri., ,, 30	2.30 p.m.	Plaza	Road to Zanzibar	Paramount	Bing Crosby	—
Tues., June 3	3 p.m.	G.B. Theatre	Nice Girl	G.F.D.	Deanna Durbin	—
Wed., ,, 4	10.30a.m.&2.30p.m.	Century	Once a Crook	20th Century-Fox	Gordon Harker	—
,, ,, 4	10.30 a.m.	Monseigneur, Piccadilly.	Hope of His Side	Equity British	Sydney Howard	—
,, ,, 4	11 a.m.	Own Theatre	I'm Nobody's Sweetheart Now	G.F.D.	Dennis O'Keefe	—
,, ,, 4	3 p.m.	G.B. Theatre	Invisible Woman	G.F.D.	Virginia Bruce	—
,, ,, 4	2.30 p.m.	Cambridge	Maisie was a Lady	M-G-M	Ann Sothern	—
Thur., ,, 5	2.30 p.m.	Phœnix	Lady Hamilton	United Artists	Vivien Leigh	—
,, ,, 5	10.30a.m.&2.30p.m.	Century	That Night in Rio	20th Century-Fox	Alice Faye	—
,, ,, 5	11 a.m.	Own Theatre	Meet the Chump	G.F.D.	Hugh Herbert	—
,, ,, 5	2.30 p.m.	Celluloid	The Fighting Chump	New Realm	—	—
Fri., ,, 6	11 a.m.	Own Theatre	Give Us Wings	G.F.D.	The Little Tough Guys	—
,, ,, 6	3 p.m.	G.B. Theatre	One Night in the Tropics	G.F.D.	Allan Jones	—
Mon., ,, 9	11 a.m.	Own Theatre	Lucky Devils	G.F.D.	Richard Arlen	—
,, ,, 9	3 p.m.	G.B. Theatre	The Man Who Lost Himself	G.F.D.	Kay Francis	—
Tues., ,, 10	11 a.m.	Own Theatre	Where Did You Get That Girl?	G.F.D.	Helen Parrish	—
,, ,, 10	3 p.m.	G.B. Theatre	The Lady from Cheyenne	G.F.D.	Loretta Young	—
Wed., ,, 11	11 a.m.	Own Theatre	The Leather Pushers	G.F.D.	Richard Arlen	—
BIRMINGHAM						
Fri., May 30	10.30 a.m.	Scala	Men of Boys Town	M-G-M	Spencer Tracy	—
Wed., June 4	10.45 a.m.	West End	The Devil and Miss Jones	RKO-Radio	Jean Arthur	—
,, ,, 4	10.30 a.m.	Paramount	The Road to Zanzibar	Paramount	Bing Crosby	—
CARDIFF						
Fri., May 30	11 a.m.	Empire	That Uncertain Feeling	United Artists	Merle Oberon	A
,, ,, 30	11 a.m.	Park Hall	Free and Easy	M-G-M	Robert Cummings	U
,, ,, 30	10.45 a.m.	Olympia	The Ghost Goes West	British Lion	Robert Donat	A
Wed., ,, 4	10.45 a.m.	Empire	The Devil and Miss Jones	RKO-Radio	Jean Arthur	—
,, ,, 4	11 a.m.	Capitol	The Road to Zanzibar	Paramount	Bing Crosby	—
GLASGOW						
Fri., May 30	10.45 a.m.	Regal	The Ghost Goes West	British Lion	Robert Donat	A
Tues., June 3	10.45 a.m.	Regal	The Penalty	M-G-M	Edward Arnold	A
Wed., ,, 4	10.30 a.m.	La Scala	Men of Boys Town	M-G-M	Spencer Tracy	—
,, ,, 4	10.45 a.m.	Picture House	The Devil and Miss Jones	RKO-Radio	Jean Arthur	—
,, ,, 4	10.45 a.m.	Paramount	The Road to Zanzibar	Paramount	Bing Crosby	—
LEEDS						
Fri., May 30	10.45 a.m.	Tower	Golden Hoofs	20th Century-Fox	Jane Withers	U
Tues., June 3	10.45 a.m.	Scala	Free and Easy	M-G-M	Robert Cummings	U
Wed., ,, 4	10.45 a.m.	Scala	The Devil and Miss Jones	RKO-Radio	Jean Arthur	—
,, ,, 4	10.45 a.m.	Odeon	The Road to Zanzibar	Paramount	Bing Crosby	—
Thur., ,, 5	10.30 a.m.	Tower	Men of Boys Town	M-G-M	Spencer Tracy	—
LIVERPOOL						
Fri., May 30	10.45 a.m.	Majestic	The Penalty	M-G-M	Edward Arnold	A
Wed., June 4	11 a.m. & 2.30 p.m.	Own	Sleepers West	20th Century-Fox	Lloyd Nolan	A
,, ,, 4	10.45 a.m.	Trocadero	The Devil and Miss Jones	RKO-Radio	Jean Arthur	—
,, ,, 4	10.45 a.m.	Paramount	The Road to Zanzibar	Paramount	Bing Crosby	—
MANCHESTER						
Fri., May 30	10.45 a.m.	Gaumont	That Uncertain Feeling	United Artists	Merle Oberon	A
,, ,, 30	10.30 a.m.	Market Street	Men of Boys Town	M-G-M	Spencer Tracy	—
,, ,, 30	10.45 a.m.	Theatre Royal	Two Roads: and Shorts	Columbia	Chas. Starrett	U
,, ,, 30	10.45 a.m.	Tatler	Floating City	Renown	—	U
Wed., June 4	10.45 a.m.	Gaumont	The Devil and Miss Jones	RKO-Radio	Jean Arthur	—
,, ,, 4	10.45 a.m.	Odeon	The Road to Zanzibar	Paramount	Bing Crosby	—
NEWCASTLE						
Fri., May 30	10.45a.m.&3p.m.	Own	Golden Hoofs	20th Century-Fox	Jane Withers	U
,, ,, 30	10.45 a.m.	Queen's	That Uncertain Feeling	United Artists	Merle Oberon	A
,, ,, 30	10.30 a.m.	Haymarket	Men of Boys Town	M-G-M	Spencer Tracy	—
Wed., June 4	10.45a.m.&3p.m.	Own	Sleepers West	20th Century-Fox	Lloyd Nolan	U
,, ,, 4	10.45 a.m.	Queen's	The Devil and Miss Jones	R.K.O.-Radio	Jean Arthur	—
,, ,, 4	10.30 a.m.	Odeon	The Road to Zanzibar	Paramount	Bing Crosby	—
NOTTINGHAM						
Fri., May 30	10.45 a.m.	Scala	Free and Easy	M-G-M	Robert Cummings	U
,, 30	10.30 a.m.	Ritz	The Round Up	Paramount	Richard Dix	U
Tues., June 3	10.30 a.m.	Scala	Men of Boys Town	M-G-M	Spencer Tracy	—
Wed., ,, 4	10.45 a.m.	Hippodrome	The Devil and Miss Jones	RKO-Radio	Jean Arthur	—
Thur., ,, 5	10.45 a.m.	Ritz	The Road to Zanzibar	Paramount	Bing Crosby.	—
SHEFFIELD						
Fri., May 30	10.45 a.m.	Hippodrome	The Ghost Goes West	British Lion	Robert Donat	A
,, 30	10.45 a.m.	Union Street	The Round Up	Paramount	Richard Dix	U
Wed., June 4	10.30 a.m.	Union Street	Sleepers West	20th Century-Fox	Lloyd Nolan	U
,, ,, 4	10.45 a.m.	Hippodrome	The Devil and Miss Jones	RKO-Radio	Jean Arthur	—
,, ,, 4	10.45 a.m.	Cinema House	The Penalty	M-G-M	Edward Arnold	A
Thur., ,, 5	10.45 a.m.	Cinema House	The Road to Zanzibar	Paramount	Bing Crosby	—

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